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UVODNIK

Biti gost a biti domaćin veća je obaveza nego privilegija. Ovom prilikom meni je pripala takva uloga, da budem gostujući urednik ovog broja uvažene revije AR, na čemu se zahvaljujem doc.dr Domenu Zupančiču, uredniku revije. Sa odgovornošću, strepnjom a i sa radošću sam prihvatio takvu ulogu jer sam rano naučio da je znanje jedino bogatstvo koje se uvećava kada se dijeli.

Zato se na kraju radujem zbog proširenog znanja, većeg broja prijatelja koje smo stekli u Ljubljani i sa njima još bolje upoznali Sloveniju, njenu vernakularnu i savremenu arhitekturu. Radovi koji su prezentirani rezultat su bilateralne saradnje između Arhitektonskog fakulteta u Ljubljani i Arhitektonskog fakulteta Podgorici. Ona je ostvarena u 2016/2017 godini. Saradnju su omogućila Ministarstva prosvjete Slovenije i Crne Gore.

Od starne Arhitektonskog fakulteta u Ljubljani, u predmetnoj saradnji, učestvovali su prof.dr Borut Juvanec i doc.dr Domen Zupančič. Od strane fakulteta iz Podgorice učestvovali su doc.dr Slavica Stamatović-Vučković, doc.dr Veljko Radulović i moja malenkost.

Prof. dr Borut Juvanec je održao predavanja našim studentima u Podgorici, dok su studentima u Ljubljani održana tri predavanja od strane kolega Slavice, Veljka i mene. Raznovrsna aktivnost kroz posjete, predavanja i boravak na terenima Slovenije i Crne Gore rezultirala je i sa sedam naučnih radova koji su predstavljeni ovdje.

Naš dragi gost i domaćin, prof.dr Borut Juvanec, udostojio nas je sa tekstom koji nosi naslov Crna Gora i Montenegro. Nije čudno da jedan doajen profesije, kada je vernakularna i arhitektura transhumance u pitanju, poznaje Crnu Goru u svim njenim segmentima. U radu obrađuje dosta toga na detaljan način. Nudi nam kvalitetne predloge kako da

sačuvamo ono što je preostalo, od kojih se posebno čini interesantnim predlog da se oformi digitalni muzej uz pomoć mobilnih telefona što bi doprinijelo boljem poznavanju našeg kulturnog nasleđa.

Sa Arhitektonskog fakulteta u Podgorici radovi kolega su fokusirani na Crnu Goru sa željom da je što bolje predstavimo svima onima koji će u rukama imati ovu reviju. Drugi razlog opservacije lokalnih tema jeste taj da mi, na žalost, ne poznajemo dovoljno Sloveniju kao što profesor Borut Juvanec poznaje Crnu Goru. Svijest o toj činjenici će sigurno biti stimulans za naše istraživače pa se nadamo da ćemo moći, makar djelimično, da vratimo dug.

Doc.dr Slavica Stamatović-Vučković obrađuje aktuelnu temu: Post-industrijska Crna Gora: Transformacija_PORTO MONTENEGRO. Kroz ovaj, dobar i u praksi već dokazan primjer, prikazana su moguća iskustva u pristupu transformacije industrijskih kapaciteta koji više nijesu u funkciji.

Prof. dr sc. Svetislav G. Popović sa našeg fakulteta i doc.dr sc. Marta Vukotić Lazar (Filozofski fakultet Priština sa privremenim sjedištem u Kosovskoj Mitrovic, Department za Istoriju umjetnosti) obradili su temu Kreativni opus Vukote-Tupe Vukotića (Cetinje, 1932 - Podgorica, 2002) - Svijet usamljenog i autentičnog graditelja. Rad se na studiozan način bavi djelom crnogorskog arhitekta Vukote Tupe Vukotića sa posebnim osvrtom na nedavno, posthumno, objavljenu knjigu, "Trodimenzionalna morfologija Crne Gore" kao doprinos uvida u njegov cjelokupni stvaralački opus.

Saradnice u nastavi na Arhitektonskom fakultetu u Podgorici, mr Ema Alihodžić-Jašarović, mr Sanja Paunović-Žarić i doc.dr Veljko Radulović kroz temu Istorijski urbani kontekst -interpolacija kao vid urbane obnove u Podgorici, bave se pregledom

različitim metoda interpolacije kojima je moguće djelovati u istorijskom urbanom kontekstu, sa osvrtom na kontekst Podgorice. U radu je dat pregled uloge interpolacije od osnova za najatraktivnije vrste urbane obnove do "estetskog furnira" novoizgrađenih struktura.

Prof.dr Goran Radović pod istraživačkulupusvogarada Tipologija tradicionalnih kuća na Cetinju s kraja XIX i početkom XX vijeka obrađuje i posmatra specifične razvoja ovog grada. Jedna od posebnosti Cetinja, što se u ovom radu podcrtava, jeste činjenica da se ono još u XV vijeku počelo razvijati prema konceptu otvorenog grada, bez odbrambenih utvrđenja. U drugoj polovini XIX vijeka Cetinje se razvilo kao urbani grad sa jasnom ortogonalnom urbanističkom matricom.

Mr Jelena Bajić-Šestović, saradnica u nastavi sa Arhitektonskog fakulteta u Podgorici, kroz rad Traganje za identitetom Porto Montenegra. Rasprodaja javnih prostora, obrađuje problem Porto Montenegra kroz drugačiji aspekt smatrajući da gradovi, na postupljeni način, polako gube prepoznatljive siluete. Na takav način započeti su procesi mjenjaanja urbanog i kulturnog identiteta grada.

Svoj rad sa temom Tri prostorna akcenta u Podgorici posvetio sam opservaciji trima karakterističnim prostornim akcentima u urbanom tkivu Podgorice. Radi se o Sahat-kuli (1667) koja se nalazi u dijelu grada poznatom kao Stara Varoš, spomen obelježju posvećenom vojvodi Mirku Petroviću (1886) u novom dijelu Podgorice, poznatom kao Mirkova Varoš i mostu Milenijum (2005) na rijeci Morači. Razlog percipiranja ove problematike jeste činjenica da Podgorica, u svom urbanom razvoju, nije imala veći broj građenih, prostornih akcenata koji bi činili značajne elemente urbane slike.

Gost urednik, Prof. Dr. Rifat Alihodžić

EDITORIAL

Being a guest and being a host are both great privileges, whereas being a host is far more a responsibility than a privilege. This special occasion got me the honour to be the guest editor of this particular issue of respected magazine AR, thanks to Assoc.Prof. Domen Zupancic, a magazine editor. I accepted this gladly, with both responsibility and concern because long time ago, I have learnt that knowledge is the only wealth that increases by sharing with someone. Therefore, I am thankful not only for achieving and sharing greater knowledge, but also for making more friends and getting to know Slovenia better with them, its vernacular and contemporary architecture. Papers presented are the result of bilateral collaboration of The Faculty of Architecture in Ljubljana and Faculty of Architecture in Podgorica. This was established in 2016/2017, and was enabled by Ministries of Education of both Slovenia and Montenegro.

Representatives of The Faculty of Architecture in Ljubljana were Prof.Dr. Borut Juvanec and Assoc. Prof. Domen Zupancic in subject collaboration. Podgorica's Faculty participants were Assoc.Prof. Slavica Stamatovic-Vuckovic, Assoc.Prof. Veljko Radulovic as well as myself. Prof.Dr. Borut Juvanec presented lectures for our students in Podgorica, while Ljubljana's students attended three lectures by my respected colleagues Assoc.Prof. Stamatovic-Vuckovic, Assoc.Prof. Radulovic and me. Various activities such as visits, lectures and sojourns in both Slovenia and Montenegro resulted in seven scientific papers published here.

Our beloved guest and host Prof.Dr. Borut Juvanec treated us with a text named Crna Gora and Montenegro. There is nothing extraordinary with the fact that such doyen of vernacular and transhumance architecture is acquainted with peculiarities of Montenegro. That paper of his deals with so many subjects thoroughly. He offers us valuable suggestions on how

to preserve our remains. The most interesting proposition is creating a digital museum using mobile phones, which would contribute to better knowing of our cultural heritage.

Colleagues from Faculty of Architecture in Podgorica's works are focused on Montenegro with desire to introduce this magazine's readers with our country. The second reason for observing local topics lies in the fact that we, unfortunately, are not familiar with Slovenia as well as Prof.Dr. Borut Juvanec is with Montenegro. Being aware of that will surely stimulate our academics to, hopefully, pay this debt, at least partially.

Assoc.Prof. Slavica Stamatovic-Vuckovic is actively working on topic Post-industrial Montenegro: Transformation Porto Montenegro. This example, besides being a good one and practically approved, shows possible experiences in approach to transformation of industrial capacities no longer functioning.

Prof.Dr. Sci. Svetislav G. Popovic from our faculty and Assoc.Prof. Sci. Marta Vukotic Lazar (Faculty of Philosophy Pristina with temporarily headquarters in Kososvska Mitrovica, History of Arts Department) handled the topic Creative Opus of Vukota-Tupo Vukotic (Cetinje 1932-Podgorica, 2002) – World of Lone and Authentic Mason. This paper attentively deals with work of Montenegrin architect Vukota-Tupo Vukotic, with a special study of recent post-humanly published book "Tridimensional Morphology of Montenegro", as a contribution to his complete creative opus.

Teaching assistants at Faculty of Architecture in Podgorica, M.Sci. Ema Alihodzic-Jasarovic, M.Sci. Sanja Paunovic-Zaric and Assoc.Prof. Veljko Radulovic cover reviews of different interpolation methods, by which historical urban context can be acted upon, having the historic context of Podgorica summary in their paper named Historical Urban Context

– Interpolation as a Kind of Urban Renewal of Podgorica. This paper summarizes interpolation role from the very basis for the most attractive sorts of urban renewal up to contemporary structures' "aesthetical veneer".

Prof.Dr. Goran Radovic, in his work Typology of Traditional Houses in Cetinje from the End of 19th and Beginning of 20th Century, processes data and observes peculiarities of developing of this city as its major subject. One of the things that makes Cetinje special, as this paper highlights, is the fact that even in 15th century, this town started developing by following the concept of an open city, with no defensive fortifications. In second half of 19th century, Cetinje has already established itself as an urban city with clear orthogonal urban matrix.

M.Sci. Jelena Bajic-Sestovic, teaching assistant at Faculty of Architecture in Podgorica, prepared paper named Quest for Porto Montenegro's Identity. Selling of Public Space. In it, she deals with another problem of Porto Montenegro from another point of view – she thinks that cities, gradually, lose their distinctive silhouettes as time goes by. In such way, processes of altering urban and cultural identity of the city have started.

My paper, Three Architectural Landmarks of Podgorica, I have dedicated to three distinctive landmarks in urban core of Podgorica. They are Clock Tower (1667) situated in Old Town (originally named Stara Varos), memorial to Duke Mirko Petrovic (1886) in new part of Podgorica, also known as Mirko's Town (Mirkova Varos), and bridge Millennium (2005) over Moraca river. Reason for perception of this issue is the fact that Podgorica, in its process of urban developing, didn't have much of constructed architectural landmarks, which would be significant parts of urban picture.

Guest editor, Prof. Dr. Rifat Alihodžić



ČLANKI
ARTICLES

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CONGRESSES

TRAGANJE ZA IDENTITETOM PORTO MONTENEGRA RASPRODAJA JAVNIH PROSTORA

SEARCHING FOR THE IDENTITY OF PORTO MONTENEGRO SALE OF PUBLIC SPACES

Ključne reči

Crnogorsko primorje, Porto Montenegro, elitni turizam, javni prostori, kriza identiteta.

Key words

Montenegrin coastline; Porto Montenegro, elite tourism, public spaces, identity crisis.

Sažetak

Javni prostori jednog grada su značajni elementi urbane strukture, mjesta svakodnevne komunikacije svih korisnika urbanog prostora, ali i prostori formiranja kulturnog identiteta grada.

Postojećicrnogorskidruštvenikonktext, načet procesima tranzicije u postsocijalističkoj fazi, stvara polje specifične interakcije društvenih aktera. Prostori doživljavaju značajne transformacije, kako u fizičkom, tako i u sociološkom i u identitetskom smislu. Javni prostori, u tim procesima, postaju posebno osjetljiva kategorija.

Na napuštenim industrijskim ili vojnim lokacijama na crnogorskom primorju, formiraju se "vještačke strukture" koje, pod uticajem stranog kapitala, postaju oaze elitnog turizma. Visoka atraktivnost i ekskluzivnost prostora ne podržavaju osnovne identitetske odrednice lokaliteta, i stvaraju se prostori prema zahtjevima stranih ulagača – nove elite. Gradovi polako gube prepoznatljive siluete, započeti su procesi mjenjanja urbanog identiteta, ali i šireg pojma, kulturnog identiteta grada.

Prenamjenom Vojnog Arsenala u Tivtu u nautičko-turističko naselje i luku "Portomontenegro" desile su se velike promjene u gradskoj strukturi obalnog pojasa Tivta, ali i brojne sociooške, ekonomske i demografske promjene. Cilj rada je utvrditi uticaje tih promjena na otvoreni javni prostor Tivta.

Abstract

Public spaces of a town are significant elements of urban structure, places of everyday communication among all users of the urban space, but also spaces for creation of the town's cultural identity.

The existing Montenegrin social context, affected by transition processes in the post-socialist phase, creates a field of specific interaction among social actors. The spaces undergo significant transformations, in physical, social and identity sense. Public spaces, in these processes, become a particularly sensitive category.

Abandoned industrial or military locations on the Montenegrin coastline become locations for construction of "artificial structures" which influenced by foreign capital become oases of elite tourism. High attractiveness and exclusivity of the space oppose the locality's main identity features, and thus, spaces tailored by requests of foreign investors – new elite, are created. Towns start losing recognizable silhouettes, while urban identity and even town's cultural identity get transformed.

Transformation of Tivat Military Arsenal into nautical – tourist village and marina "Porto Montenegro" triggered big changes in urban structure of Tivat's coastline, but also numerous social, economic and demographic changes. The objective of this paper is to determine how these changes affect open public space of Tivat.

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1. Uvod

"Prostor, nekada sveto i gotovo neotuđivo patrimonijalno i kolektivno dobro, postao je roba kao i bilo šta drugo." [Lefebvre, 2009: 214]

Tranziciona faza donijela je velike promjene u fizičkim strukturama gradova u Crnoj Gori. Ekonomske i socio-političke transformacije odrazile su se na postojeće urbane strukture, ali i uticale na formiranje novih struktura u prostoru, naročito na crnogorskom primorju, gdje gradovi "otvaraju vrata" bogatim stranim investitorima.

Za razliku od socijalističke faze, kada je država bila najznačajniji akter u društvu, u današnjem poretku, najvažniju ulogu imaju pojedinci i privatni kapital. Preuzimanjem dijela finansijskog ulaganja, privatni investitori – novi akteri, u velikoj mjeri učestvuju u procesima planiranja i odlučivanja o budućem izgledu gradova.

Strateškim planom razvoja, Crna Gora veliku šansu vidi u turizmu, prije svega, u elitnom – nautičkom turizmu. Zbog želje da privuče što veći kapital, Vlada Crne Gore je spremna da ponudi brojne "olakšice" stranim investitorima, te postaje "oaza" stranim ulagačima različitih profila. Strateškim planom opštine Tivat za period 2012.-2016. godine, planirano je, između ostalog :

- privlačenje investicija i stvaranje stimulativnog ambijenta za dalji razvoj turizma i komplementarnih djelatnosti,
- repozicioniranje turističke ponude Tivta u pravcu stvaranja prepoznatljive turističke destinacije za nautički, kulturni i sportski turizam,
- smanjenje biznis barijera i stvaranje povoljnog poslovnog ambijenta za privlačenje investicija/ stranih i domaćih/ te unapređenje razvoja preduzetništva, malog i srednjeg biznisa.

Porto Montenegro u Tivtu je primjer realizovane investicije na koju je Vlada Crne Gore posebno ponosna. Realizacija tivatskog nautičkog centra Porto Montenegro smjestila je Tivat na prvo mjesto među novim marinama u svijetu po mogućnosti prihvata najnovijih ultraluksuznih velikih jahti.

1. Introduction

"Once sacred and even inalienable as a patrimonial and collective good, space becomes a commodity like any other, with no particular privilege." [Lefebvre, 2009: 214]

The transition phase has brought major changes in the physical structures of cities in Montenegro. Economic and socio-political transformation influenced the existing urban fabric, but also influenced the formation of new structures in the area, especially on the Montenegrin coast, where cities "open the door" to rich foreign investors.

In contrast to the socialist period, when the country was the most important actor in society, in today's standings, the most important role is played by individuals and private capital. By making financial investments, private investors - new entrants are largely involved in the planning and decision-making on the future appearance of cities.

Strategic Development Plan offers Montenegro great possibilities in tourism, primarily in the elite - nautical tourism. Due to the desire to attract more capital, the Government is ready to offer a number of "allowances" for foreign investors thus becoming an "oasis" for foreign investors of various profiles. The Strategic Plan of the Municipality of Tivat, for the period from 2012 to 2016. year, among other things, is planning the following:

- Attracting investments and creating an environment conducive to further development of tourism and complementary activities,
- Repositioning the tourist offer of Tivat with the goal of creating recognizable tourist destinations for nautical tourism, cultural and sports tourism,
- Reducing business barriers and creating a favorable business environment to attract investments, foreign and local, and improving the development of entrepreneurship of small and medium businesses.

Porto Montenegro in Tivat is an example of the realized investment of which the Government of Montenegro is especially proud.

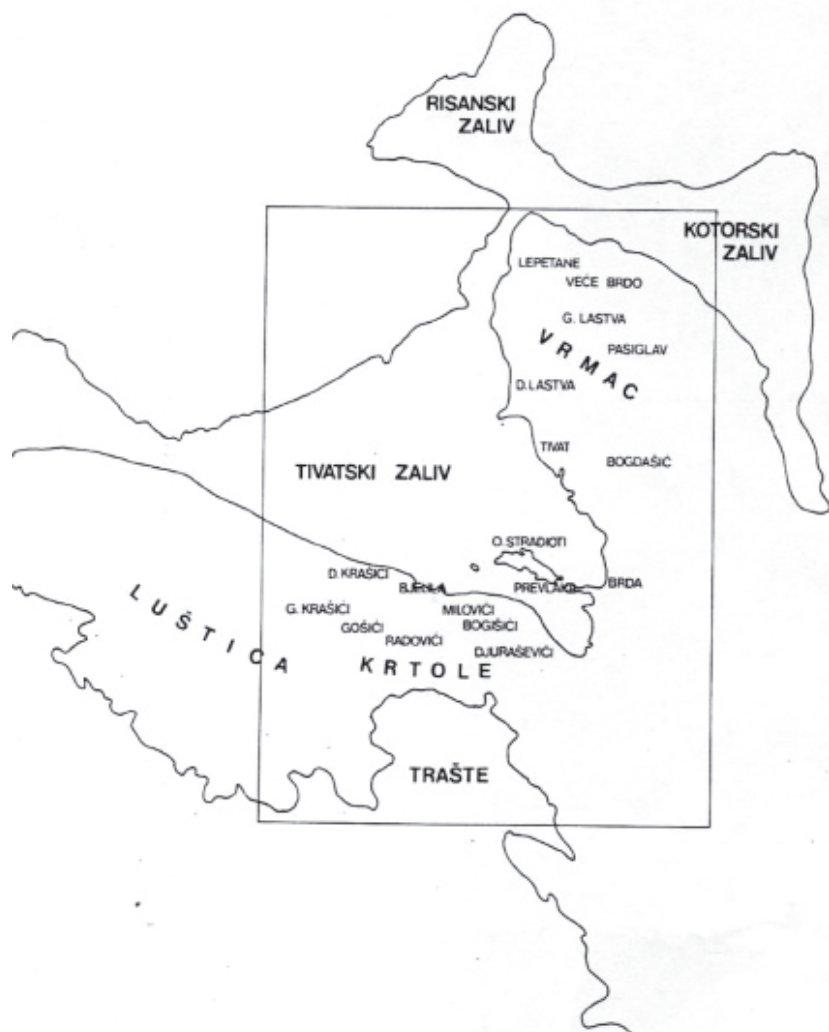
Porto Montenegro je postao jedan od najatraktivnijih nautičkih centara u Evropi, a marina ima i profitabilne ekonomske prednosti jer se nalazi van EU poreskog i carinskog sistema. Prostor na kome se razvio Porto Montenegro je prostor bivšeg vojnog arsenala, koji je preko 100 godina bio fizički odvojen od ostalih gradskih struktura, sa potpunom kontrolom pristupa. Rušenjem dijela zidova, prenamjenom prostora i otvaranjem kapija svim posjetiocima, stvara se novi javni prostor. Kroz ovaj rad pokušaćemo da odgovorimo na pitanje da li je to javni ili pseudo javni prostor.

2. Javni prostori grada. Formiranje identiteta

Javni prostori su najznačajniji elementi strukture grada, počev od njihove fizičnosti i pozicije u urbanoj matrici, pa sve do onih nematerijalnih, nevidljivih vrijednosti. Urbani život koji se odvija na javnim gradskim površinama na najbolji način reprezentuje urbanu kulturu grada i sve njegove specifičnosti. Javni prostori su najznačajniji reprezentivi urbanog života jednog grada. Pored morfoloških i funkcionalnih karakteristika javnih prostora, vrlo značajna je socijalna komponenta prostora, akumulacija različitih karaktera i obrazaca ponašanja, koja rezultuje posebnom lokacije (identitetom mjesta). [Bajić – Šestović, 2016: 11]

Značaj javnog prostora je prepoznat u svakoj od faza razvoja grada. To se ogleda, prije svega, kroz izbor pozicije javnih prostora u urbanom miljeu. Prilikom osnivanja gradova, pozicije i struktura javnih prostora su se pažljivo birali i, obično, definisali u početku, jer je bilo neophodno imati prostor za okupljanje. Transformacije javnih prostora kroz vrijeme su se mnogo rijede i sporije dešavale, u odnosu na transformacije svih drugih gradskih elemenata. Sa sociološkog aspekta, javni prostor u gradu je ključan element u socijalnom životu svakog građanina. Javni prostor je mjesto okupljanja, odvijanja komunikacije između ljudi, bliskih, neposrednih susreta i kontakata, mjesto razgovora i razmišljanja. Gradski prostor nastaje kao izraz odnosa u društvenoj proizvodnji i predstavlja materijalni i simbolički odraz datog društva. [Lefebvre, 1974].

Slika 1: Pozicija Tivta u Bokokotorskom zalivu.
Figure 1: Location of Tivat in the Bay of Kotor.



Implementation of the Tivat nautical center Porto Montenegro put Tivat in the first place among the new marinas in the world for being able to hold ultra-luxurious large yachts. Porto Montenegro has become one of the most attractive nautical centers in Europe, has a marina which has profitable economic advantages because it is located outside the EU tax and customs system. The area in which Porto Montenegro developed is a place where a naval arsenal had been separated from the rest of the city for over 100 years, with full access control. The demolition of the walls, converted the space and opened the gates to all visitors, creating a new public space. Through this work we will try to answer the question whether it is public or pseudo public space.

2. Public spaces. Identity of public spaces.

Public spaces are the most significant elements of urban structure, starting from their physicality and position in the urban matrix, to those intangible invisible values. Urban life, taking place on urban public surfaces, represents urban culture and all its specific characteristics in the best way possible. Public spaces are the primary spaces of a town, generators of all social processes and activators of urban life. Urban shapes are created as a reflection of the urban society. The social component of public space undoubtedly affects forming of the town's urban and cultural identity, and it is inseparable from physical manifestation of the public space. [Bajić – Šestović, 2016: 11]

The importance of public space has been recognized in each of the stages of development of the city. This is reflected, above all, through the selection of the position of public spaces in the urban structure. During the founding of cities, position and structure of public spaces are carefully chosen and usually defined at the beginning, because it was necessary to have a space for gathering. Transformation of public space is becoming much less common and slower compared to the transformation of all the other elements of the city. From a sociological point of view, the public space in the city is a key element in the social life of every citizen. Public space is a place where

people communicate, become close, direct meetings and contacts, it is a place of conversation and reflection. Urban space is an expression of social relations and represents the material and symbolic reflection of a given society [Lefebvre, 1974]. The public spaces of the city are the strongest representative status in society (political and social situation). (...) From an economic point of view, the position of the public spaces depends on main routes of trade routes, squares are formed at the intersection of important roads.¹ The movement of people, goods and information, defined by the law of trafficking, initiates the formation of cities next to important land or water travel route (Port-city, city on a river...).

From the aesthetic point of view, public spaces should provide a special atmosphere, highly aesthetic space. ("Mental" map of the city, visual perception and urban marks) Sitte looks upon open public spaces as works of art, emphasizing the aesthetic value of the squares because they, above all other art, influence the people in a positive way every hour of every day [Zite, 2006]. The public spaces of the city can also become informational centers, because they are places of communication and exchange of information. [Bajić – Šestović, 2016:116-117]

Public space is the most important element of the city's identity. Many theorists believe that the identity can be read the best through urban spaces. The character of the place can be so expressive that it in fact determines all the basic forms of our environment, contributing to the fact that most people who live there feel that they all belong to the same place [Norberg-Sulc, 2006]. Vernacular architecture uses the principles of construction, influenced by the nature and spirit of a place, in accordance with the climate and the site, in accordance with the basic needs of residents. "Homes are built based on how people live. People believe, churches are built, the way nature is felt is built in a stone or on a lake". [Radović, 2005:114] The identity is the source of meaning and experience of the people. As Calhoun writes: "We do not know nations with no names, no languages or cultures, ones that there is no way of distinguishing between themselves and others, between us and them" [Calhoun, 1994].

Javni prostori grada su najjači reprezentivi stanja u društvu (političko i društveno stanje). Sa ekonomskog aspekta, pozicije javnih prostora su bile generisane glavnim trasama trgovačkih puteva, te su se trgovine formirale na presjeku značajnih puteva. Kretanje ljudi, roba i informacija definisano je zakonom trgovine, te inicira formiranje gradova uz značajan kopneni ili vodeni putni pravac. (grad luka, grad na rijeci ...) Sa estetskog stanovišta, javni prostori moraju pružiti poseban ambijent, visoko estetizovan prostor. (mentalni prostor grada, vizuelna percepcija, reper). Zite posmatra otvorene javne prostore kao umjetnička djela, potencirajući estetsku vrijednost trgova, jer oni, prije svih ostalih umjetnosti, svakodnevno i svakog časa djeluju vaspitno na velike mase stanovništva [Zite, 2006]. Javni prostori grada postaju i informativni prostor grada, jer su to prostori komunikacije, ali i razmjene informacija. [Bajić – Šestović, 2016: 116-117]

Javni prostor je najznačajniji element identiteta grada. Mnogi teoretičari smatraju da se identitet najbolje "čita" preko gradskih prostora. Karakter mjesta može da bude toliko izrazit, da on u stvari i određuje

sve osnovne oblike naše okoline, doprinoseći time da većina ljudi koji tu žive, osjećaju da svi pripadaju istom mjestu. [Norberg-Sulc, 2006]

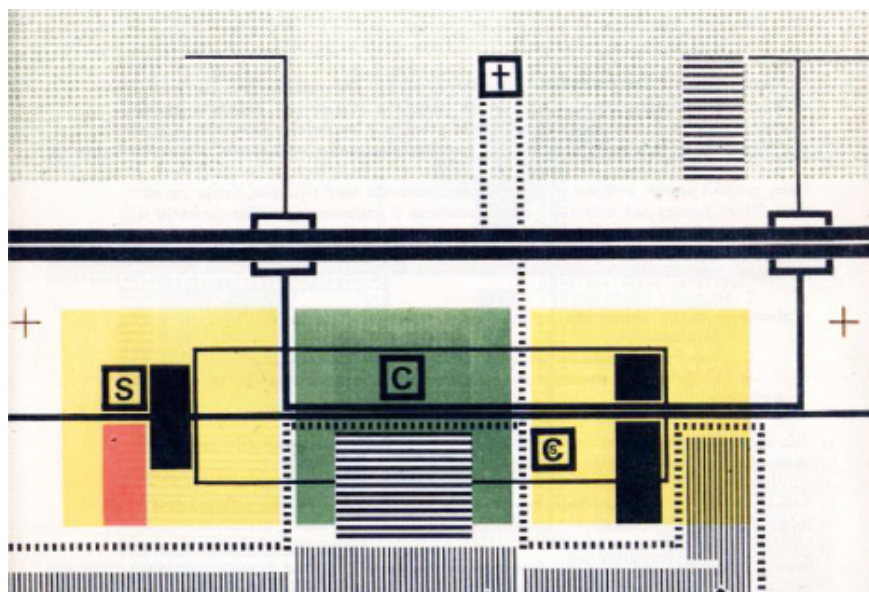
Vernakularna arhitektura koristi principe gradnje, u skladu sa prirodom i duhom mjesta, u skladu sa klimom i lokalitetom, u skladu sa osnovnim potrebama korisnika. "Kako se živi, tako se prave kuće. Kako se veruje, tako se prave crkve, kako se čulno oseća priroda, tako se gradi u kamenu ili na jezeru." [Radović, 2005:114]. Identitet je izvor smisla i iskustva naroda. Kao sto Calhoun pise: Ne poznajemo narode bez imena, niti jezike ili kulture kod kojih ne postoji neki način razlikovanja između sebe i ostalih, između "mi" i "oni" [Calhoun, 1994].

3. Porto Montenegro – novi koncept javnog prostora

Formiranjem nautičkog centra Porto Montenegro, na prostoru bivšeg arsenala, izgrađena je urbana struktura, koja se na planu grada čita kao "grad u gradu" ili poseban urbani fragment, bez prirodnog kontinuiteta u razvoju postojećeg gradskog urbanog tkiva. U okviru navedene strukture, oblikovani su novi javni prostori, specifičnih identitetskih odrednica.

Slika 2: Izvod iz Generalnog urbanističkog plana Tivta (1987), Prilog organizacija grada – funkcionalna šema.

Figure 2: Abstract from the General Urban Plan of Tivat (1987), Annex of the city organization - functional scheme.



3. Porto Montenegro – new concept of public space

By forming the nautical center Porto Montenegro, in the area of the former naval arsenal, urban structure was built, which is interpreted, based on the urban plan, like a "city within a city" or as a special urban fragment, without natural continuity in the development of the existing urban fabric of the city. Within these structures, public spaces with specific identity guidelines are developed.

3.1. History of Tivat's development

Tivat is the youngest town on the Montenegrin coastline, situated in the central part of the Boka Bay.

There are several epochs throughout the history of this part of Boka Kotorska, which are important for development of Tivat. Those are: Illyrian, Roman-Byzantine, Nemanjići, Venetian, Ottoman and Austro-Hungarian rule. Period under Austro-Hungarian administration was essential for the town's urban development, since that was the period (1814-1918) when the arsenal was built, which generated urban processes and was predominantly industry-oriented.

In the Venetian period (1420-1797), Tivat had estates with summer houses belonging to noble families from Prčanj, Perast, Dobrota and Kotor. The fall of the Venetian Republic in 1797, was followed by a longer period of nearly twenty years when different rulers occupied the territory of Boka Kotorska, until the Austro-Hungarians imposed their administration. [Program of cultural development of Tivat municipality 2015-2020: 2015].

Austro-Hungarian Navy recognized Tivat's favorable strategic position for the construction of a naval arsenal. In 1888 the General Command of the Navy began purchasing the land and preparing its leveling. In 1889, taking into consideration town's best interest in terms of development, the Municipality of Tivat decided to concede the land between Seljanovo and Pakovo to the General Command of Austro-Hungarian Navy free of charge to build a shipyard, where Tivat citizens had primacy when it came to employment.

In 1889, the Navy of Austro-Hungarian monarchy began constructing a military shipyard which represented one of the first industrialization processes in Boka. Apart from that, the arsenal in Tivat is the oldest and most significant institution of the kind on our coast. What followed was the construction of buildings for the needs of arsenal as well as barracks, apartments, schools and other objects which caused the creation of town structure and its linear expanding along the coastline.

The town was predominantly developing into an industrial and military center. Apart from the Arsenal, at the end of 19th and beginning of 20th century, several factories were opened, such as, "Boka's first clay industry" and clay industry "Račica". Thus in the wake of the World War II, Tivat was a part of the economically most developed region of Montenegro. After 1945, local government began thinking about Tivat's tourism potential. Spatial plan of the Municipality of Tivat and its General Urban Development Plan from 1987 intended to develop that potential of the coastal region. Urban development was conceived on the idea of rational use of the space, protection and revitalization of spatial identity of certain town areas, especially ambience centers, through protection of potentially valuable tourist spaces from construction of residential buildings.

3.2. Transformation of the former Arsenal

Economic development of Tivat can be divided into two phases. The first phase is related to the establishment of military naval port – the Arsenal and accelerated development of the town, when Tivat was awarded the status of a significant industrial center with the accent on ship repair. The overall economy of Tivat was based on the arsenal. The second phase began in 1990s when, due to transition processes and hard economic conditions, amount of work of industrial giants decreased significantly, bringing about high unemployment rate and general stagnation of Tivat's development.

On the other hand, Tivat was not as attractive to tourists as other towns on Montenegrin coast.

3.1. Istorijat razvoja Tivta

Tivat je najmlađi grad na crnogorskom primorju, smješten u centralnom dijelu Bokokotorskog zaliva.

Kroz istoriju ovog dijela Boke Kotorske, prepoznajemo nekoliko epoha važnih za razvoj grada. To su: ilirska, rimsko-vizantijska, nemanjićka, mletačka, turska i austro-ugarska vladavina. Period pod austro-ugarskom vlašću je za urbani razvoj Tivta bio najznačajniji, jer je upravo u tom periodu formiran arsenal (1814-1918.), koji je generisao urbane procese, sa dominantnom orijentisanošću ka industriji.

Za vrijeme mletačke vladavine (1420-1797), na prostoru Tivta su postojala imanja sa ljetnjikovcima feudalne vlastele Prčnja, Perasta, Dobrote i Kotor. Nakon pada Mletačke republike 1797. godine, počinje jedan duži period od skoro dvadeset godina u kome su se na teritoriji Boke Kotorske smjenjivale različite sile, dok 1814. vlast nad ovim prostorom nije preuzela Austrougarska. [Program razvoja kulture opštine Tivat 2015-2020: 2015].

Austrougarska mornarica je prepoznala stratešku povoljnost Tivta za izgradnju pomorskog arsenala. Komanda mornarice Austrougarske je 1888. godine otpočela otkup zemljišta i pripreme radove na njegovom nivelisanju. U interesu razvoja grada, Tivatska opština je 1889. godine donijela odluku da se Komandi austrougarske ratne mornarice besplatno ustupi zemljište između rtova Seljanovo i Pakovo za izgradnju arsenala, u kojem su mještani trebali imati prvenstvo zaposlenja.

Ratna mornarica Austro-ugarske monarhije, 1889. godine započinje gradnju vojnog remontnog brodogradilišta, koje predstavlja jednu od prvih pojava industrijalizacije na području Boke Kotorske. Osim toga, pomorski arsenal u Tivtu je najstarija i najzačajnija institucija ove vrste na našoj obali. Pored objekata za potrebe arsenala, grade se kasarne, stanovi, škole i drugi objekti, što je iniciralo formiranje gradske strukture, i njeno linearno širenje uz obalu.

Grad se dominantno razvija u industrijski i vojni centar. Osim Arsenala, krajem XIX i početkom XX vijeka, otvoreno je nekoliko fabrika "Prva bokeška glinena industrija" i glinena industrija "Račica".

Te je Tivat pred II svjetski rat pripadao najrazvijenijoj privrednoj regiji Crne Gore. Nakon 1945.god., gradske vlasti počinju da razmišljaju o turističkim potencijalima Tivta. Prostornim planom opštine Tivat i Generalnim urbanističkim planom Tivta iz 1987.god., priobalno područje se u velikoj mjeri predviđa za razvoj turizma. Urbani razvoj je koncipiran na racionalnom korišćenju prostori, zaštiti i revitalizaciji prostornog identiteta pojedinih gradskih područja, a naročito ambijentalnih jezgara i poteza, uz čuvanje i zaštitu potencijalno vrijednih turističkih prostora od stambene izgradnje.

3.2. Transformacija bivšeg Arsenala

Privredni razvoj Tivta možemo da podjelimo u dvije faze. Prva faza vezana je za osnivanje vojno pomorske luke Arsenal, i ubrzani razvoj grada, kada Tivat dobija status značajnog industrijskog centra, sa akcentom na remont brodova. Kompletna ekonomija Tivta, bila je zasnovana na radu arsenala. Druga faza počinje 90.-ih godina XX vijeka, kada, zbog procesa tranzicije i teških ekonomskih uslova, dolazi do gašenja ili do drastičnog smanjenja obima rada industrijskih giganata, što se odražava na veliku nezaposlenost i opštu stagnaciju Tivta.

Sa druge strane, Tivat nije bio turistički atraktivan kao ostali gradovi na crnogorskom primorju.

Tokom 2006.god. počinju pregovori Vlade Crne Gore sa poznatim kanadskim investitorom - bilionerom Peterom Munkom. Vlada Crne Gore je prepoznala u tome veliku priliku za ekonomski razvoj Crne Gore, koji se, najvećim dijelom oslanja na turizam. Nautički turizam donosi najveći priliv novca, kako za samog investitora, tako i za državu.

Kroz elaborat "Nacionalna strategija održivog razvoja Crne Gore", iz 2007. god., date su smjernice za unaprijeđenje strategije održivosti, koja se, između ostalog, zalaže za ubrzanje ekonomskog rasta i razvoja preko međunarodnih prihoda od turizma, i efikasnu kontrolu gustine turizma na obali.

Zemljište je na crnogorskom primorju prepoznato kao bogati resurs koji treba da se ustupi stranim investitorima, radi "ekonomske" dobiti države.

Slika 3: Arsenal 1926. god.
Figure 3: Arsenal in 1926.



Slika 4: Porto Montenegro.
Figure 4: Porto Montenegro.



During 2006, the Government of Montenegro initiated negotiations with a prominent Canadian investor – a billionaire Peter Munk. The Government of Montenegro recognized in it a great opportunity for economic development of Montenegro, which relies predominantly on tourism. Nautical tourism brings the biggest profit, both to the investor and the country.

The study "National Strategy of Sustainable Development of Montenegro" from 2007, provided guidelines for promotion of sustainability strategy, which, among other things, advocates acceleration of economic development through profits generated through tourism, and efficient control over "density" of tourism on the coast.

Land on the Montenegrin coastline has been recognized as a valuable resource that should be conceded to foreign investors, for "economic" gain of the country. Therefore, negotiations with foreign investors run smoothly, with numerous benefits for investors and their significant involvement in all phases of decision-making and drafting of planning documents.

3.3. Characteristics of urban identity of new public spaces

Transformation of the former Arsenal is perhaps a logical product of globalization, post-socialist transformation – transition, specific historical and socio-political conditions, and a particular natural context and position in the Mediterranean.

Space is not a "simple" reflection of society, but it represents one of the more significant social material dimensions. All spatial shapes and relations are products of human activity and serve to meet interests of the predominant classing compliance with a given method of production and a specific manner of development. [Castells, 2003]. In this case, "predominant class" in Porto Montenegro, gathered around the company owner, Peter Munk, defines spatial relations and creates identity.

Desire toward material gain and economic power is one of the driving forces in the modern world, and thus becomes a generator of urban transformations.

The investor creates spaces of "urban glamour" [Sassen: 1996] and with it attracts a wealthy layer of society and increases their capital.

Creation of new spaces is under influence and "management" of the upper class, an occasional user, that generates spatial development according to global flows of spaces without identity and aimed at demonstrating and proving influence and power, luxury and wealth, without tendency toward spatial harmonization with the local characteristics and identity features.

Main messages and logics in positioning of grouped elements are not part of Tivat's identity. The buildings in groups form an open space, which is no longer at a promenade level, but it is elevated at the "capital pedestal", and it does not communicate with the promenade – Lungo Mare. The open space remains a semi-private space. Good viewpoint, "manic" closeness and control of approach, fear of "outer" world, intolerance, housing starting only at second floor level, presence of gates and "ramparts", stimulate social segregation of the space. Even restaurants within hotels are "divided" with water mirrors from the promenade. Porto becomes an urban fragment of the town, a closed unit which does not "communicate" with the rest of Tivat's urban structure. It generated social segregation and intolerance among members of different social groups.

Spatial shapes and relations are not harmonized with the identity features of the locality, but are created as a reflection of a desire toward maximum increase of profit through growing urbanization of the space (spatial and cultural distancing from history) and desire toward privacy.

Traditional symbolism of a gate, as a place of entrance/transit to a new life, in this interpretation represents a point of communication between different worlds of lower and upper class, thus adding significance to the moment of entrance to a new structure. (figure 8)

Bell tower as an erstwhile symbol of sublimity and communication between sacred and profane, today becomes a landmark of "artificial authenticity" (symbol and confirmation of power).

Slika 5: Ekskluzivni prostori, reprezentivi kapitala.
Figure 5: Architectural as the syntax of the capital.



Slika 6: Ekskluzivni prostori, reprezentivi kapitala.
Figure 6: Architectural as the syntax of the capital.



U skladu sa tim, dogovori sa stranim investitorom teku glatko, uz brojne olakšice i značajno učešće investitora u svim fazama odlučivanja i izrade planske dokumentacije.

3.3. Karakteristike urbanog identiteta novih javnih prostora

Transformacija bivšeg Arsenala je možda i logičan proizvod globalizacije, post-socijalističke transformacije – tranzicije, specifičnih historijskih i socio-političkih uslova, ali i posebnog prirodnog konteksta i pozicije na Mediteranu.

Prostor nije "banalni" odraz društva, već predstavlja jednu od značajnijih društvenih materijalnih dimenzija. Svi prostorni oblici i odnosi proizvedeni su ljudskim djelovanjem i predstavljaju ispunjavanje interesovanja dominantnog staleža u skladu sa datim načinom proizvodnje i specifičnim načinom razvoja. [Castells, 2003]. U ovom slučaju, "dominantni stalež" Porto Montenegra, formiran oko vlasnika kompanije Petera Munka definiše prostorne odnose i formira identitet.

Želja za materijalnom dobiti i ekonomskom moći je jedna od vodećih u današnjem svijetu, te postaje generator urbo-transformacija. Investitor stvara prostore "urbanog glamura" [Sassen : 1996] kojim privlači bogati društveni sloj ljudi, i uvećava svoj kapital.

Novi prostori su formirani pod uticajem i "upravljanjem" bogatijeg staleža, povremenog korisnika, koji prostorni razvoj generiše globalnim tokovima, identitetski nedefinisanih prostora kojima je jedan od ciljeva da pokažu i dokažu bogatstvo i moć, luksuz, raskoš, bez tendencije prostornog usklađivanja sa lokalnim karakteristikama i identitetskim obilježjima. Osnovne poruke i logika pozicioniranja elemenata grupne forme nisu dio identiteta Tivta. Objekti se grupišu formirajući jedan otvoreni prostor, ali taj prostor nije više na nivou šetališta, već je podignut, na "pijedastal kapitala", i ne komunicira sa šetalištem – *lungo mare*. Otvoreni prostor postaje poluprivatni prostor. Dobra vizura, "manična" zatvorenost i kontrolisanost pristupa, strah od "spoljnog" svijeta, netrpeljivost, stanovanje koje se javlja tek od druge etaže, postojanje kapije i "bedema", podržavaju socijalnu segregaciju prostora.

Čak se i restorani u sklopu hotela "odvajaju" vodenim ogledalima od šetališta. Porto postaje urbani fragment grada, zatvorena cjelina koja ne "komunicira" sa ostatkom gradske strukture Tivta. Proizvodi socijalnu segregaciju i netrpeljivost između pripadnika socijalnih grupa.

Prostorni oblici i odnosi nisu u skladu sa identitetskim obilježjima lokaliteta, već nastaju kao odraz želje za maksimalnim povećanjem profita kroz veću izgrađenost prostora (prostorno i kulturološko odvajanje od istorije) i željom za privatnošću.

Tradicionalna simbolika kapije, kao mjesto ulaska/prelaska u novi život, u ovoj interpretaciji predstavlja tačku komunikacije različitih svjetova nižeg i višeg staleža, te daje na značaju moment ulaska unutar nove strukture.

Zvonik kao nekadašnji simbol uzvišenosti i komunikacije između svetog i profanog, danas postaje reper "vještačke autentičnosti" (simbol i potvrda moći).

Ograđenost strukture Porta koja asocira na bedeme starih gradova, dodatno doprinosi raslojavanju urbanog života grada na dešavanja unutar Porta i dešavanja u gradu. Porto postaje grad, a tivatske Pine (gradski trg i šetalište) postaju podgradje, sa jasnim socijalnim razlikama i hijerarhijskom postavkom.

Koja je dobra granica između turizma i gostoprimstva? Pitanje koje je Derida postavio, a koje je primjenljivo i u našem slučaju. To je nažalost, granica između želje za profitom i želje za očuvanjem svog kulturnog identiteta.

Prostor "nije proizveden samo od strane snaga i odnosa proizvodnje i svojine; on je takođe i politički proizvod, proizvod administrativne i represivne kontrole, proizvod odnosa dominacije i strategija određenih u državnom vrhu." [Lefebvre, 2009: 189].

Identitet je usko povezan sa osjećajem pripadnosti mjestu, ali one primarne, egzistencijalne. Postavlja se pitanje da li povremeni stanovnik/ korisnik Porto Montenegra, koji posjeduje jednu stambenu jedinicu može da osjeti tu pripadnost i učestvuje u stvaranju identiteta?

Hajdeger smatra da ljudski identitet pretpostavlja identitet mjesta [Bojanić, Đokić: 2009].

Limitedness of Porto's structure, which reminds of the old towns' ramparts, furthermore contributes to the division of the town's urban life to activities taking place inside Porto and activities in the town. Porto becomes the town, and Tivat's Pine (town square and promenade) becomes suburbs, with distinctive social differences and hierarchical setting.

Where is the "good" line between tourism and hospitality? The question posed by Derrida, applicable in our case as well. The answer is sadly, the line between the desire for profit and desire for preservation of one's culture identity.

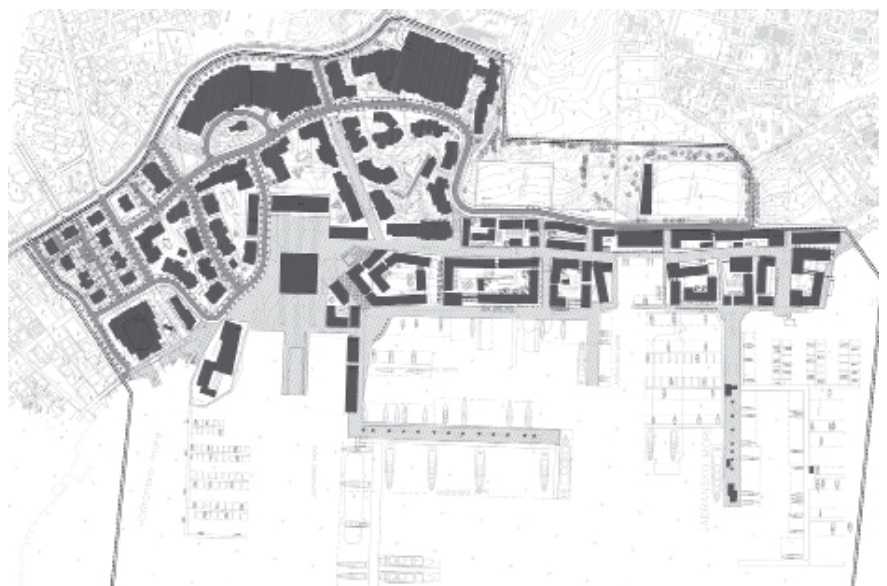
A space is not "created only through forces and relations between production and ownership; it is a political product as well, product of administrative and repressive control, product of relations between domination and strategies determined by the governing structures." [Lefebvre, 2009: 189].

Identity is closely tied to the sense of belonging to a place, the primary, existential one. The question is whether an occasional inhabitant/user of Porto Montenegro who owns a residential unit, is capable of feeling the belonging as well as participating in creation of identity? Heidegger deems that human identity and place identity are inseparably connected [Bojanić, Đokić, 2009], therefore we gather that a change in social structure of the population (permanent and temporary) has a significant effect on the place identity.

Belonging to a place means having an existential support in a tangible and everyday sense. [Schulz, 2006]. Former Arsenal workers clearly identified themselves with the space (place of work and residence), while new Porto inhabitants achieve the connection to the place in question through fun and recreation.

Private users occupying public spaces, isolation, creation of closed structures in space, turn the town into an antisocial space which is not its primary feature. Consequently, pseudo public spaces are created which are the spaces of consumerism and not the spaces of everyday urban life. The one who "possesses" public space or makes decisions regarding its use, possesses the user as well whom they can manipulate (public space branding).

Slika 7: Porto Montenegro- programska sema,
Studija lokacije Arsenal 2008.
Figure 7: Porto Montenegro- program scheme,
Location study Arsenal 2008.



Te možemo da zaključimo da promjena socijalne strukture stanovništva (stalnih i povremenih) ima značajne implikacije na identitet mjesta.

Pripadanje mjestu znači imati egzistencijalni oslonac, u konkretnom, svakodnevnom smislu. [Šulc, 2006]. Bivši radnici Arsenala su se jasno identifikovali sa prostorom (mjesto rada i stanovanja), dok novi stanovnici Porta, "konekciju" sa navedenim prostorom ostvaruju kroz zabavu i odmor.

Okupiranje javnih prostora od strane privatnih korisnika, izolovanje, formiranje zatvorenih struktura u prostoru, pretvaraju grad u nedruštveni prostor koji nije njegova izvorna karakteristika. Stvaraju se pseudo javni prostori, koji su prostor konzumerizma, a ne odvijanja urbanog života. Onaj ko "posjeduje" javni prostor, ili odlučuje o njegovom načinu korišćenja, posjeduje i korisnika kojim može da upravlja. (brendiranje javnog prostora).

I pored obećanja investitora i države, da će otvoreni javni prostori u okviru turističko-nautičko-rezidencijalnog kompleksa biti otvoreni za sve građane, u realnosti nisu se desile željene transformacije. Iako su javni prostori Porta povezani sa centrom Tivta (preko glavnog obalnog šetališta Lungo Mare), jasna je i čitljiva granica između nove strukture namjenjene socio ekonomskoj eliti i ostatka grada – običnih građana. Zid kompleksa u svojoj fizičkoj manifestaciji, označava početak nove strukture i novog društva. Pored fizičke prisutnosti, osjeća se psihički/nevidljivi zid, koji odvaja dvije društvene grupe, ali i dva identiteta.

Globalizacija i modernizacija uticali su na transformaciju koncepta mjesta, koja obuhvata i proizvodnju i značenje mjesta. Mjesto je izgubilo prijašnje vrijednosti, te je u isti mah postalo samo prostor pružanja usluga. Javni prostori Porto Montenegra namjenjeni su građaninu – potrošaču! Potrebno je postati "dobar konzument" kako bi ravnopravno učestvovao u urbanom životu takvog javnog prostora. Globalizacijski javni prostori njeguju konzumerizam (socijalno-kulturna dominantna u Americi i zapadnoj Evropi) kao neodvojivi dio doživljavanja javnog prostora i bivanja na njemu.

Slika 8: Kapija. Urbana simbolika.

Figure 8: Gate tower in the context out of urban content.



Despite all the promises investors and the government made, stating that public open spaces within the tourist-nautical-residential complex would be open to all the citizens, in reality the desired transformation has not taken place. Even though the public spaces of Porto are connected to Tivat town center (via main promenade Lungo Mare), the border between the new structure, made for socio-economic elite, and the rest of the town – ordinary citizens, is clear and transparent. The wall of the complex in its physical manifestation, marks the beginning of the new structure and new society. Apart from physical presence of the wall, an invisible/psychological wall which separates not only two social groups but two identities is felt.

Globalization and modernization had an impact on the transformation of the very notion of the place which includes production and meaning of the place. The place lost its former values, and became a mere place for providing services. Public spaces of Porto Montenegro are made for a citizen – a user! It is necessary to become a "good consumer" in order to participate equally in an urban life of such a public space. Globalization public spaces nurture consumerism (main socio-cultural element in America and Western Europe) as an inseparable component of experiencing public space and existing within it.

4. Conclusion

In modern world public spaces are seen through the prism of neo-liberal system and capitalism. Land privatization and reduction of public spaces as well as their different use, have an effect on all the social actors.

Existing social context, affected by transition processes in the post-socialist phase, creates a field of specific interaction among social actors. New social changes (introducing private ownership and marketplace) influence the very behavior and actions of all participants in the society (both new and old ones). Spaces underwent major transformations in morphological, social and cultural sense, i.e. in the overall identity sense. The state of a society is best seen through its public spaces. In the past several years Montenegro has been facing a "sale" of public spaces, offering land to foreign investors at favorable conditions,

aiming to attract capital, subordinating to economy imperatives, neglecting public spaces' identity and culture. Collective/ public interest has been overshadowed by individual interest of those who bring money and therefore decide on the future of the space, being allowed to change identity specificities of the place.

Porto Montenegro is a significant investment realized in the place of the former Tivat Arsenal. The complex has already been recognized as one of the most significant nautical centers in Europe. Public open spaces within the nautical complex are connected to Tivat town center via main Tivat promenade. However, the border between the new structures, made for socio-economic elite, and the rest of the town – ordinary citizens, is clear and transparent. The wall in its physical and psychological manifestation divides two different urban structures and two different social groups. Treating space in such a manner leads to major social transformations which have negative effects on the society. Porto Montenegro becomes only one fragment in the town, an independent structure which is enclosed like a fortress (wall in physical and psychological manifestation).

The essential change is the one regarding identity. The very character of the town has been changed – from former identity of an industrial center in Boka (ship repair) to the identity of a nautical center, one of the leading of its type in Europe and in the world.

Specificity of architectural shapes of newly formed structures does not show the identity of the place – of Tivat. The identity was created by a foreign investor and his capital. Predominant users are foreigners which impose their own "culture" (lifestyle, manner of creating public space and life, habits and customs).

Tivat's image has been changed completely. Economic gain is significant, but the urban symbolism of the town has been redefined (pseudo public spaces, street, gate and bell tower). Porto has become an oasis for elite consumerism, highly aestheticized image of "town" space which represents concentration of capital and goods. The town sends a "new message" of a distorted image of artificial authenticity and mutated uniqueness.

4. Zaključak

Javni prostori se u savremenom svijetu posmatraju kroz prizmu neoliberalnog sistema i kapitalizma. Privatizacija zemljišta i smanjivanje javnih površina, kao i njihovo drugačije korišćenja, imaju uticaja na sve društvene aktere.

Postojeći društveni kontekst, načelno procesima tranzicije u postsocijalističkoj fazi, stvara polje specifične interakcije društvenih aktera. Novonastale društvene promjene (uvođenje privatne svojine i tržišta), utiču na konkretna ponašanja i djelovanje svih učesnika društva (novih i starih). Prostori su doživjeli značajne transformacije, kako u morfološkom, tako i u sociološkom i kulturološkom smislu, odnosno, ukupnom, identitetskom smislu.

Stanje jednog društva najbolje se čita kroz njegove javne prostore. Crna Gora se zadnjih godina suočava sa "rasporodajom" javnih prostora, nudeći zemljište stranim investitorima, po povoljnim uslovima, u želji da se privuče kapital, podređujući se imperativima ekonomije, zanemarujući identitet javnih prostora i kulturu. Kolektivni / javni interes ostaje u sijenci individualnog interesa pojedinca koji donosi novac, a samim tim odlučuje o budućnosti prostora, te mijenja identitetske specifičnosti mjesta.

Porto Montenegro je značajna investicija realizovana na prostoru bivšeg tivatskog arsenala. Kompleks je već prepoznat kao jedan od značajnijih nautičkih centara u Evropi. Otvoreni javni prostori u okviru nautičkog kompleksa,

povezani su sa centrom Tivta glavnom tivatskom rivom. Međutim, i pored toga, jasna je i čitljiva granica između nove strukture namjenjene socio ekonomskoj eliti i ostatka grada – običnih građana. Zid, u svojoj fizičkoj i psihološkoj manifestaciji, razdvaja dvije različite urbane strukture i dvije različite društvene grupe. Takvim načinom tretiranja prostora dolazi do velikih socijalnih transformacija sa negativnim efektima na društvo. Porto Montenegro postaje samo jedan fragment u gradu, nezavisna struktura koja je ograđena kao tvrđava (zid u fizičkoj i psihološkoj manifestaciji).

Suštinska promjena je identitetska. Promjenjen je čak i karakter samog grada, od nekadašnjeg identiteta industrijskog centra u Boki (remont brodova) do identiteta nautičkog centra, jednog od vodećih na evropskoj i svjetskoj mapi.

Specifičnost arhitektonskih oblika novoformiranih struktura ne otkriva identitet mjesta – Tivta. Identitet je formirao strani investitor i njegov kapital. Dominantni korisnici su stranci, koji nameću svoju "kulturu" (način života, način oblikovanja javnog prostora i javnog života, navike, običaji).

Slika Tivta je potpuno promjenja. Ekonomska dobit je značajna, ali je redefinisana urbana simbolika grada. (pseudo javni prostori, ulica, kapija i zvonik). Porto postaje oaza elitnog konzumerizma, visoko estetizovana slika "gradskog" prostora, koja predstavlja koncentraciju kapitala i robe. Grad šalje "novu poruku" iskrivljene slike vještačke autentičnosti i mutirane jedinstvenosti.

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KREATIVNI OPUS VUKOTE TUPE VUKOTIĆA (CETINJE, 1932 – PODGORICA, 2002) – SVET USAMLJENOG I AUTENTIČNOG GRADITELJA CREATIVE OPUS OF VUKOTA TUPA VUKOTIĆ (CETINJE, 1932 – PODGORICA, 2002) -THE WORLD OF A LONESOME AND AUTOCHTHON ARCHITECT

Ključne reči

Crna Gora, Vukota Tupa Vukotić, arhitektura, urbanizam, održivi razvoj.

Key words

Montenegro, Vukota Tupa Vukotić, architecture, urban design, sustainable development.

Sažetak

Rad se bavi delom crnogorskog arhitekta Vukote Tupe Vukotića (Cetinje, 1932 – Podgorica, 2002) sa posebnim osvrtom na nedavno posthumno objavljenu knjigu, "Trodimenzionalna morfologija Crne Gore" kao doprinos uvida u njegov celokupni stvaralački opus.

O realizovanim radovima Vukote Tupe Vukotića, kao što su : Labud Plaža na Morači (1960), Kapela na groblju Čepurci u Podgorici (1960), Detaljni urbanistički plan Bloka V u Podgorici (1976), Prostorni plan Cetinja (1986) i Generalni urbanistički plan Cetinja (1967 i 1987), Prostorni plan Parka Skadarsko jezero (1999), Detaljni urbanistički plan turističkog naselja Jaz (1969), Urbanistički projekti revitalizacije starih gradskih jezgara Ulcinj (1983), Cetinje (1984), Drač (1988), Stara varoš (1993) itd. mnogo više se govorilo u sredinama gde su ta dela nastajala ili se objavljivalo samo kao informacija u dnevnoj štampi, nego što se o tome pisalo u nekom stručnom časopisu ili u nekoj knjizi, a gde bi ovaj opus dobio svoje pravo mesto.

Knjiga "Trodimenzionalna morfologija Crne Gore" u potpunosti je realizovana kao autorski i samostalno izvedeni rad, sa svojom naučnom utemeljenošću, preciznošću, ali i neophodnom umetničkom slobodom, baš koliko je potrebno da se harmonija ne naruši, a osebujna umetnička originalnost i naučna utemeljenost sačuvaju u svim slojevima tih značenja.

Abstract

The paper present the architectural works of Vukota Tupa Vukotić (Cetinje, 1932 – Podgorica, 2002) with the focus on his last book "Three-dimensional Morphology of the Montenegro". The book represent and overview of his lifetime quest in the architecture.

In the projects of V.T. Vukotić: Labud Plaža at Morača (1960), Chapel at the cemetery Čepurci in Podgorica (1960), Detailed urban plan Blok V in Podgorica (1976), Master and Spatial plan of Cetinje (1986; 1967 and 1987), Spatial plan of the Park of Skadar Lake (1999), Detailed urban plan of the tourist settlement of Jaz (1969), Urban development plans of Historic Centre of Ulcinj (1983), Cetinje (1984), Drač (1988), Stara varoš (1993) and several others were vividly discussed at the places where were applied and occasionally the urban plans were mentioned in the daily press as a plain information (as part of obligatory PR).

The book "Three-dimensional Morphology of the Montenegro" is an independent printed source of his urban and architectural dialogue with the landscapes of the Montenegro. The content consists of precise scientific language using method of drawing and it is partly combined with his original artistic fluid expression. Combination of both aspects point out the originality of his works and thinking of V.T. Vukotić.

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1. Uvod

Stručna javnost je jednoglasna u oceni da je celokupni opus arhitekta Vukote Tupe Vukotića od izuzetnog značaja za Crnu Goru, što nažalost još uvek nije, bar ne u dovoljnoj meri, i potvrđeno u publikovanoj istoriografskoj i teorijskoj građi. Cilj ovog rada je da se skretanjem pažnje stručne javnosti na opus arhitekta Vukote Tupe Vukotića ujedno ukaže i na potrebu za boljim razumevanjem ideje modernog pokreta, a samim tim i razumevanja, kako merljivih, tako i nemerljivih kulturnih vrednosti toga pokreta. Iz opštih pouka o savremenom graditeljstvu, i razvijanjem još tokom studija strasti prema urbanizmu, Vukota Tupa Vukotić je izdvojio ono najbitnije za crnogorsku sredinu, što ga je zauvek vezalo za taj prostor, a sa druge strane pozicioniralo na mesto kamena temeljca onoga što se danas naziva održivi razvoj područja i kvalitetnog načina života na prostoru Crne Gore.

Vukota Tupa Vukotić je upisao Arhitektonski fakultet Univerziteta u Beogradu 1951. godine sa celom plejadom kasnije uspešnih arhitekata i umetnika, kao što su bili Leonid Trofimovič Šejka, Predrag Ristić, Siniša Vuković, Mihailo Mika Čanak, Milorad Mišo Vukotić, Milutin Trpković, Miša Mitić, Leon Lenarčić i dr. Svi su nekako u isto vreme školske 1956/1957. godine i diplomirali, osim Šejke koji je diplomirao 1960. godine i to na nagovor oca, što nije pokolebalo njegovo konačno opredeljenje da život posveti umetnosti. [Subotić, 1972: 23; Subotić, 1977].

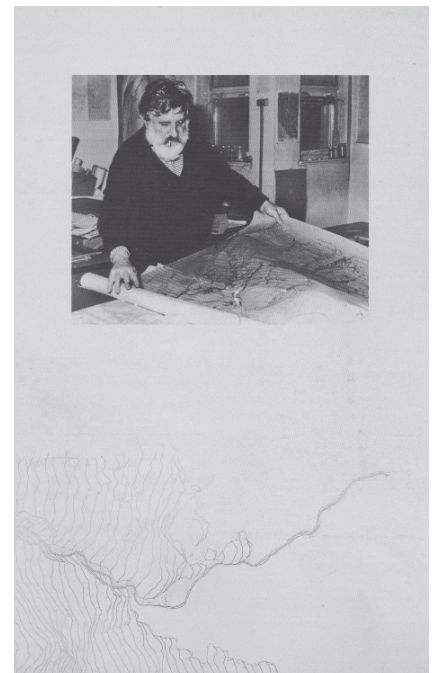
Tupa je bio u ateljeu profesora Stanka Kliske i tadašnjih asistenata, a kasnije legendarnih profesora Mihaila Pantovića i Uroša Martinovića. Pored Tupe u Kliskinom ateljeu su bili, između ostalih, i Mihailo Čanak, Miša Mitić i Leon Lenarčić. Profesor Kliska, skroman, odmeren i formalan, kako ga pamti Tupin kolega sa godine arhitekta Mihajlo Čanak [Čanak, 2002], nije se obazirao na "Tupinu razbarušenost u životu i projektovanju", ali je zato Uroš Martinović, rođeni pedagog, uspeo da ustalasa skrivena čula za arhitekturu i projektovanje kod svih studenata Kliskinog ateljea. Po rečima arhitekta Mihaila Čanka [Čanak, 2002] upravo je Martinović bio taj koji je uspeo da u Tupinu urođenu kreativnost

i spontanost bez granica, to jest u njegov urođeni ekspresionizam, ugradi elemente Korbizijeovog brutalizma.

Poseban uticaj tokom studija na Vukotu Tupu Vukotića, Leonida Šejku i Peđu Ristića, ostavili su profesor matematike Radivoje Kašanin i njegov asistent Gojko Vujaklija, koji su im "otkrili" pojmove o nizovima, tačkama nagomilavanja, koji će im kasnije poslužiti i u "pregrupisanju otpadaka" iz Grada-Đubrišta, Grada-Lavirinta, kao i pri klasifikaciji, kao istraživačkom postupku u raspoređivanju podataka u sistemu pojmova, a po redu koji će ustanoviti Šejka Klasifikator, kako je sam sebe nazivao u tom periodu svog stvaralaštva [Ristić, 1977, 111; Šejka, 1982, 135-136]. Za tu tada još neimenovanu "Grupu" umetnika-istraživača, matematika je bila duševna hrana, a izvori sa kojih su se napajali bile su ideje Nikolaja Berđajeva, ruske religiozno-egzistencijalističke misli, kao i tradicija prostora sa koga su poticali i odakle su umeli da izdvoje samo ono što im je bilo važno za koncept njihovog rada, a što je moralo imati prizvuk podsvesnog, fantastičnog, simboličkog, mitskog ili fantazmagoričnog. U svim tim istraživanjima u "moru večnih istina", uz Tupu, Šejku i Peđu uvek su bili Dado Đurić i Uroš Tošković Tošo. – egzistencijalisti kako su ih nazivali. Igra kao princip života, kao izvor mašte, za Tupu je bila nepresušni izvor inspiracija za sva buduća "planiranja i projektovanja". Gotovo po pravilu, ta i takva igra u opusu Vukote Tupe Vukotića nalazila je svoje ostvarenje u metodu u kojem je matematika igrala glavnu ulogu.

Poznato je da sredina nije imala previše sluha za delatnosti ove "Grupe", a koje su se tumačile kao "vanrazumske aktivnosti". Za mnoge članove "Grupe" ovaj sukob je imao začetak još u roditeljskom domu. Zna se da - otac Leonida Šejke, Trofim Vasiljevič, ruski emigrant, geodetski inženjer, oficir, kartograf, topograf, vrhunski poznavalac kartografije, školovan u Carskoj Rusiji, nastanjen u Beogradu između dva svetska rata i penzionisan nakon Drugog svetskog rata kao pukovnik JNA - nikada nije mogao da razume svoga sina, čak ga se u nekom smislu i stideo. [Ristić, 1977: 111; Subotić, 1972: 22]

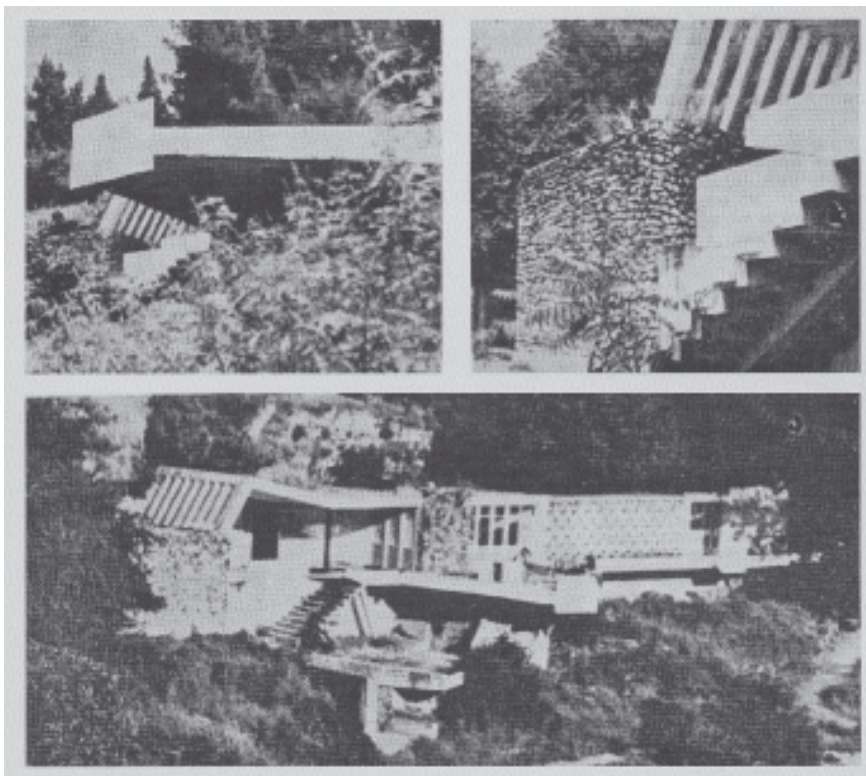
Slika 1: Vukota Tupa Vukotić, lična fotografija.
Figure 1: Vukota Tupa Vukotić, personal photography.



Slika 2: Vukota Tupa Vukotić, Kapela Čepurci groblje u Podgorici, 1960.g. Objavljeno u knjizi: Markuš, A. (2008). 50 neimara Crne Gore. Arhitektonski forum, Podgorica.
 Figure 2: Vukota Tupa Vukotić, Chapel Cepurci cemetery in Podgorica, 1960. Published in the book: Markus, A. (2008). 50 neimara Crne Gore. Architectural Forum, Podgorica.



Slika 3: Vukota Tupa Vukotić, Vukota Tupa Vukotić, Objekat Galeb na rijeci Morača, Podgorica, 1960. Legacija.
 Figure 3: Vukota Tupa Vukotić, Vukota Tupa Vukotić, Galeb on the Morača River, Podgorica, 1960. Legation.



Tupa je odrastao u kultu knjiga, slika i muzike, gde su "vanrazumske aktivnosti" odobravane kao raznorodni umetnički svetovi i dragocene posledice slobodnog duha. Već u generaciji Tupinog oca, Petra Periše Vukotića (1899 – 1988) koji je bio jedan od najuglednijih crnogorskih arhitekata toga doba, stričeva i ujaka, ostvaren je dijalog sa Tradicijom u oblasti običaja i moralnih normi, kao i nasleđa određenih predstava iz perioda plemenskog uređenja, a u smeru otvaranja polja rada ka novim saznanjima, na čemu su Tupa i Dado, kao mlađi predstavnici iste familije, a uz njenu podršku, mogli nesmetano da "istražuju" tokom celoga života.

Udeo Vukote Tupe Vukotića, kao važne karike i nezaobilaznog protagoniste "Rane istorije Mediale" čeka na svoje istraživače, a čime bi se osvetlila i vrednovala njegova uloga vazana ne samo za grupu "Mediala", već i za istorije avangardi na prostoru bivše SFRJ, a posebno na prostoru Crne Gore.

2. O radu na Arhitektonskom fakultetu u Beogradu (1962-1964). Vukota Tupa Vukotić kao asistent sa Bogdanu Bogdanoviću

Nakon stečene diplome 1957. godine Vukota Tupa Vukotić se vraća u Podgoricu (tadašnji Titograd) gde se zapošljava u Opštinskom odeljenju za komunalne poslove, u operative opštegrađevinskog preduzeća "Titograd" i kao predavač na Arhitektonskom odseku Srednje tehničke škole u Podgorici (Titogradu).

Kombinacija pozne moderne i osebnije ekspresije svoj krešendo će dobiti u prvim Tupinim realizovanim delima "Labud-plaža na Morači" i "Kapela Čepurci na groblju u Podgorici" oba iz 1960. godine, kao i Spomeniku poginulim Kućima na Orljevu iz 1961. godine, što će ga "preporučiti" da 1962. godine bude izabran za asistenta na Katedri za urbanizam Arhitektonskog fakulteta u Univerzitetu u Beogradu, kod profesora Bogdana Bogdanovića, gde će ostati do 1964. godine [Markuš, 2008: 43 – 48; Markuš, 2013: 105].

Po dolasku na Arhitektonski fakultet Univerziteta u Beogradu, kod profesora Bogdana Bogdanovića, Tupa se priključuje grupi mlađih arhitekata koji su rukovodili Centrom za mali urbanizam.

Zašto se Bogdanović odlučio baš za Vukotu Tupu Vukotića na raspisanom konkursu za mesto asistenta, kada se zna koliko je izuzetnih arhitekata konkurisalo na to mesto [Markuš, 2013: 105], kao i ko je po Bogdanovićevom mišljenju među arhitektima imao predispozicije da se bavi malim urbanizmom, može se razumeti i iz zapisanog u njegovoj istoimenoj knjizi "Mali urbanizam", gde se navodi da to mogu raditi samo oni koji imaju duha i mašte [Bogdanović, 1957: 11-13]. Vukota Tupa Vukotić je imao dara i umeća za sve navedeno, a nadasve je umeo da razmišlja crtežom, o čemu svedoči između ostalog i njegovo poslednje realizovano delo - knjiga "Trodimenzionalna morfologija Crne Gore".

Pored Bogdanovića, čiji je bio asistent, glavni pokrovitelj i zaštitnik Vukote Tupe Vukotića na Fakultetu, i to u raznim situacijama, bio je Uroš Martinović, pedagog, veliki arhitekta i veliki prijatelj mnogim studentima.

Uticao profesora Đurđa Boškovića na rad Vukote Tupe Vukotića, posebno u metodologiji i u sistematičnosti istraživanja, više je nego očigledan [Jevtić, 2004, 61-63]. Boškovićeve pouke o temeljnom i kompleksnom istraživanju celina (snimanje stanja, proučavanje i zaštite), arhitekta Vukota Tupe Vukotić je "dopunio" jednom posebnom dimenzijom "promišljanja crtežom", a koja se umetničkom snagom odvojila od početne teme i zadatka i nastavila da živi kao samostalni umetnički svet za sebe.

3. O njegovom radu u Republičkom zavodu za urbanizam i projektovanje Crne Gore (1964 - 1997) i knjiga Trodimenzionalni morfologiji Crne Gore

Velika nostalgija i životne okolnosti naterale su Vukotu Tupu Vukotića da napusti rad na Arhitektonskom fakultetu u Beogradu i da se 1964. godine definitivno vrati u Crnu Goru.

Istogodinese zapošljava u Republičkom zavodu za urbanizam i projektovanje, gde će raditi u kontinuitetu do odlaska u penziju 1997. godine. Nakon stečene penzije nastavlja svakodnevno da dolazi u Zavod, neumorno radeći na poslovima, kako je govorio "za sebe, za svoju dušu". U tom period je okončan višegodišnji rad na svojeručnoj izradi "Trodimenzionalne morfologije Crne Gore".

Vukota Tupa Vukotić je 2002. godine završio izradu Trodimenzionalnog atlasa Crne Gore, projekta prvog ove vrste kod nas. Radio ga je sa velikim žarom i entuzijazmom, koji može samo veliki umjetnik da ima, umjetnik koji poseduje univerzalnost.

Koristeći metodu integralnog planerskog postupka, u radu na projektima obnove i revitalizacije Starog grada Ulcinja, revitalizacije istorijskog jezgra Cetinja, kao i revitalizacije Rijeke Crnojevića, dalo mu je ideju da isti postupak primijeni kod izrade Trodimenzionalnog morfološkog atlasa Crne Gore. Kako je i sam objašnjavao, postupak rada na njemu je tekao na sljedeći način:

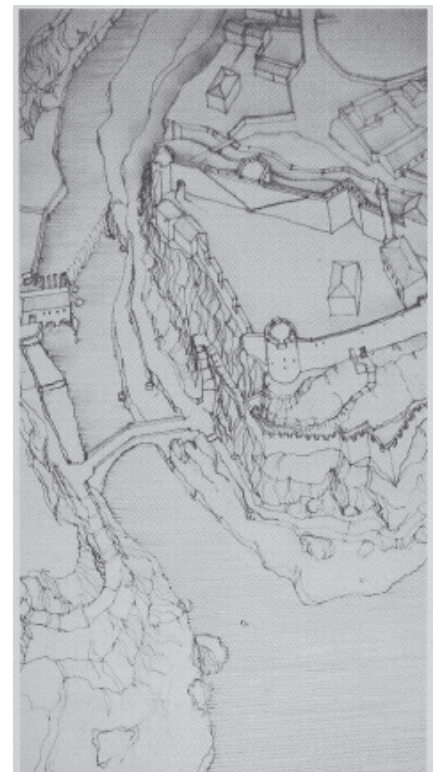
"Preko prevrnutih profila vučem linije sa mrežama koje se nalaze na tim kotama od 25.000 i obaram profile. Kada se ti profili obore po redu ispadne Lovćen ili Durmitor, dosta blizak onome kakav je taj masiv. Normalno, tu ima i nekih malih deformacija. Tako sam i nacrtao sve naše veće gradove: Podgoricu, Bar, Ulcinj, Cetinje, Kotor, Herceg Novi. Ponekad mi nedostaju neke fotografije jer je teško naći lijepu, preglednu fotografiju sa one strane sa koje ja to posmatram. Karte su uvijek napravljene jug-sjever, a ja gledam malo naopake sa istoka, istok-zapad, jer se Crna Gora tako najljepše otvara. Pokušavao sam da gledam sa mora, ali onda taj metod ne može da pruži nekakav pravi efekat." [Popović, 2016: 5].

Rad na Atlasu je nastavio i po penzionisanju. Dolazio je u Zavod svako jutro redovno, u kancelariju koja se nalazila na prvom spratu starog RZUP-ovskog zdanja, kao da je u obavezi. Od Zavoda, u koji je nastavio da dolazi skoro svakodnevno, i radi "za svoju dušu", kako je voleo da kaže, odvojile su ga kratka bolest - i smrt.

Crtežima koji su rađeni na pausu, na kojima je predstavljena morfologija Crne Gore sa okruženjem, prijetila je sudbina da ostanu skriveni od javnosti i dožive sudbinu nerealizovanog projekta. Njegovim najbližim saradnicima, je slijedio veliki posao. Cilj je bio sačuvati Atlas od propadanja, jer je paus na kojem je rađen počeo već da trpi prve deformacije, a potom ga objaviti. Trebalo je skinuti prašinu sa tih listova velikog formata i pripremiti ih za štampu. Ovo delo moralo je biti dostupno javnosti. [Popović, 2016: 5].

Slika 4: Vukota Tupa, Vukotić, Aksonometrijski prikaz Stare Varoši i mosta na rijeci Ribnici. Legacija.

Figure 4: Vukota Tupa, Vukotić, Axonometric view of Stara Varos and the bridge on the river Ribnica. Legacy.



4. Zaključak

Cetinje, Ulcinj, Mojkovac, Jaz, Stara Varoš, Drač, Gorica, Skadarsko jezero (...) čini se niko nije umeo tako da "naslika", da crtežom opiše postojeće stanje "dušu i telo" tih prostora, da predloži korake u uređenju i unapređenju onoga što je trebalo unaprediti, a da se pri tome ne zaboravi važnost očuvanja svega onoga što čini jedinstvenu lepotu tih prostora, svojstvenih samo ovom delu zemaljske kugle, kako je znao da podseti svoje saradnike.

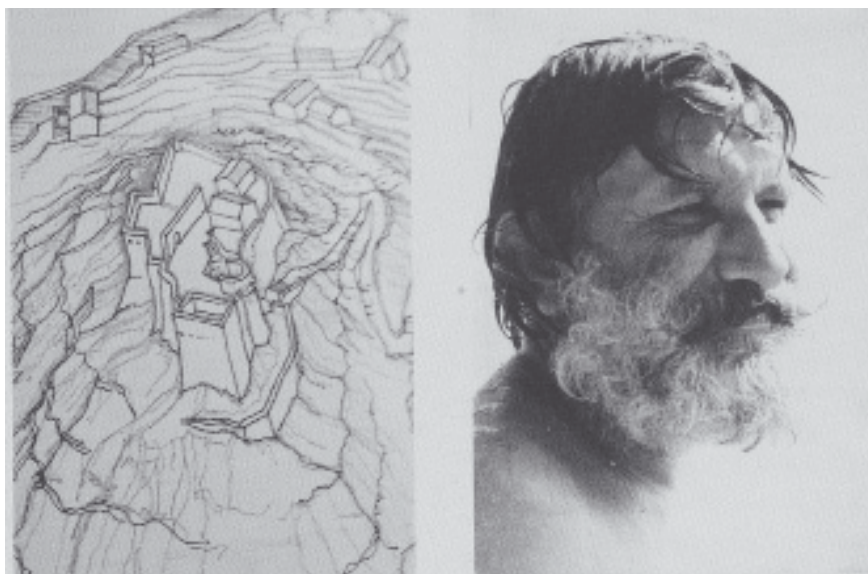
Tokom rada na jednom od prvih realizovanih projekata iz 1960. godine i jednom od retkih iz domena arhitekture, na objektu "Labud Plaža" na Morači, izborom materijala, neobrađenog betona i oblutaka uzetih sa plaže, Vukota Tupe Vukotić je postigao organsku povezanost prirodnog i izgrađenog [Markuš, 2008: 43 – 48; Bjelousov, 2009: 119; Alihodžić, 2015: 34]. Naglašena konzola, jednostavni detalj i plitka horizontala zadržali su odnos proporcija koji je u prirodi postojao. Lociran na slikovitoj obali reke Morače, na kontrastu između vode, plaže i zelenila i kontrastu materijala boje i forme, objekat je svojim volumenom našao rešenje koje ne remeti prirodan sklad zatečenog ambijenta, već ga unapređuje. [Vukotić, 1976, 22]

Atlas Vukote Tupe Vukotića, kao jedinstveno autorsko delo na ovim prostorima, a i šire, predstavlja doprinos kako u domenu prostornog planiranja, urbanizma, arhitekture, urbane i

kulturne geografije Crne Gore, tako i u sagledavanju uticaja koje su na Vukotu Tupu Vukotića ostavila naučna tumačenja njegovih uzora za region Balkana, Jovana Cvijica (antropogeografija), ali i Fernan Brodela (Fernand Braudel) i Lisjen Fevra (Lucien Fabvre) pripadnika škole "Anala", osobito Brodela, koji je u knjizi o Mediteranu uspešno primenio regionalni koncept objašnjenja istorije.

Stvaralački opus arhitekta Vukote Tupe Vukotića je svet usamljenog i autohtonog graditelja, koji nikoga nije hteo da oponaša, a njega prosto niko nije ni mogao da oponaša [Čanak, 2004: 50 – 52; Čanak 2002: 52]. Stručnost, profesionalna odvažnost, doslednost i skromnost učinile su da stvaralaštvo Vukote Tupe Vukotića ne bude dovoljno objašnjeno i protumačeno u odnosu na graditeljstvo "Modernog pokreta u Crnoj Gori", ali ni u kontekstu njegovog delovanja i značenja za "Ranu istoriju Medijale", a koja se poklapa sa godinama Tupinog školovanja, a potom i rada na Arhitektonskom fakultetu Univerziteta u Beogradu.

Iznete hipoteze imaju za cilj da daju smisao i smer svim budućim istraživanjima, a u cilju izrade monografije o životu i delu Vukote Tupe Vukotića, čime bi se ovom opusu dao nov život, zaštitio od nestanka, a samim tim i podstaklo njegovo pozicioniranje u antologijama svetske arhitekture, gde bez sumnje pripada i o čemu se u poslednje vreme sve više govori u širem okruženju.



Slika 5: Lijevo: Vukota Tupe Vukotić, Aksonometrijski prikaz Žabljak Crnojevića na Skadarskom jezeru. Desno: Vukota Tupe Vukotić tokom plivanja na Skadarskom jezeru, 1976, Legacija.

Figure 5: Left: Vukota Tupe Vukotić, Axonometric View Žabljak Crnojevića on Skadar Lake. Right: Vukot Tupe Vukotić during swimming on Skadar Lake, 1976, Legation.

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INSTORIJSKI URBANI KONTEKTS – INTERPOLACIJA KAO VID URBANE OBNOVE U PODGORICI

HISTORICAL URBAN CONTEXT – INTERPOLATION AS A TYPE OF URBAN RENEWAL IN PODGORICA

Ključne riječi

Interpolacija, Fasada, Kolektivna memorija, Bokeška ulica, Arhitektura u kontekstu.

Key words

Interpolation, Façade, Collective memory, Bokeška Street, Architecture within the context.

Sažetak

Memorija grada koja leži u slojevitosti njegovog razvoja, predstavlja važan faktor u određivanju ključnih generatora identiteta i identifikovanju materijalnog i nematerijalnog nasljeđa kao stub njegovog urbanog kontinuiteta. Polazeći od stava da se arhitektura može proučavati samo u odnosu na kontekst njenog istorijskog razvoja, proizilazi i jedinstvenost i originalnost arhitekture, koja predstavlja akumulaciju svega onog što čini genius loci i zeitgeist u kome nastaje. Samim tim gradska prošlost treba da predstavlja pripremu ulaska u budućnost.

Ovim istraživanjem dat je pregled kako je različitim metodama interpolacije kojima je moguće djelovati u istorijskom urbanom kontekstu, sa osvrtom na kontekst Podgorice. U radu je dat predled uloge interpolacije od osnova za najatraktivnije vrste urbane obnove do "estetskog furnira" novoizgrađenih struktura. Upravo iz tog razloga Bokeška ulica u današnjem kontekstu predstavlja novoaktivirani centar, što se često dešava da usljed krize identiteta, istorijski tokovi u razvoju grada, prikazuju povratak starom dijelu grada kao stjecištu identitetskih vrijednosti i kolektivne memorije. Postavlja se pitanje konačnog stava kada je riječ o intervencijama u Bokeškoj ulici. Da li postoji uspješan model interpolacije koji garantuje kvalitetan kompromis?

Abstract

Town memory, situated in the stratification of its development, represents an essential factor in determining key generators of identity and identification of material and non-material heritage as the pillar of its urban continuity. The uniqueness and authenticity of architecture, which represent the accumulation of everything composing genius loci and zeitgeist in which it occurs, stem from the viewpoint that architecture may be examined only in relation to the context of its historical development. Therefore, urban past should represent the preparation for entrance into the future.

The study starts by giving an overview of how different interpolation methods that is possible to act in historical urban context, with regard to the context of Podgorica. The work provides an overview of the role of interpolation as the most active type of urban renewal or "aesthetic veneer" of newly built structures. Thus, Bokeška Street today represents a newly activated gathering centre, and it usually happens that, due to identity crisis, historical trends in town development present the return to the old part of the town as the confluence of identity values and collective memory. There is a question of final viewpoint regarding interventions in Bokeška Street. Is there any successful interpolation model which guarantees a quality compromise?

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1. Uvod

Jedan od ključnih resursa grada koji je neophodno razumjeti i zaštititi kao fokalnu tačku grada su njihova historijska jezgra, kao jedinstvena mjesta gradskog urbanog sklopa. U ovom radu biće analizirano pitanje prostorne transformacije Bokeške ulice kao segmenta starog gradskog jezgra Nove varoši u Podgorici i dati moguća rješenja interpolacije novih objekata u već postojeću strukturu. Dinamičke promjene u razvoju savremenog grada, bitno utiču na poziciju i značaj starog gradskog jezgra. Na taj način urbani rast, podstaknut snagom globalne ekonomske sile, značajno utiče na promjenu urbanog identiteta, što u mnogome uslovljava održivost grada i trasira njegove pravce razvoja u budućnosti. Većina gradova u regionu dijeli slično iskustvo kada je u pitanju prostorna manifestacija tranzicionog društva, pri čemu su usljed društveno – političkih i ekonomskih uticaja doživjeli značajne transformacije iz jednog prostorno-semantičkog stanja u drugo. Uočava se stepen proizvoljnosti novonastale arhitekture, a što dovodi do arhitekture koja je izopštena iz konteksta i usmjerena na destrukciju i negaciju istog.

U tom smislu, ovo istraživanje će istaći problem tretmana Bokeške ulice u Podgorici (Crna Gora), posljednje i jedine historijske urbane cjeline u Novoj varoši, koja predstavlja paradigmu diskontinuiteta identiteta grada. Preispitujući temu principa i uloge savremene interpolacije u Bokeškoj ulici u današnjem kontekstu, kroz karakter novonastalih intervencija, kao i konvencionalni stav o arhitektonskom uzoru iz prošlosti, analizirana su najprije dva ključna stava na kojima će se bazirati dalje opservacije:

- 1) onaj u kome se historijski zasnovan izraz smatra vrhunskim rezultatom koji je teško dostići, a gotovo nemoguće nadmašiti, i
- 2) onaj u kome tradicionalni sistem značenja prolazi kroz vidne promjene, u kome se preispituju popularne pretpostavke i izražavaju vrijednost vremena u kome nastaju.

Iz tog razloga nije nimalo jednostavno praviti arhitekturu u postojećem izgrađenom gradskom tkivu.

1. Introduction

One of the key resources of the town which needs to be understood and protected as its focal point are its historical nucleuses, as unique places of urban town constitution. This paper will analyse the question of spatial transformation of Bokeška Street as the segment of old town nucleus of "New town" in Podgorica and provide possible solutions of interpolation of new buildings in already existing structure. Dynamic changes in the development of a modern town essentially influence the position and importance of old town nucleus. Thus, urban growth, encouraged by the strength of global economic power, significantly influences the change of urban identity, which considerably conditions the sustainability of the town and traces its future development directions. The majority of towns of the region have similar experience regarding spatial manifestation of transitional society, while, due to socio-political and economic impacts, they have experienced significant transformations from one spatial-semantic state into another. The level of randomness of a newly made architecture has been noticed, leading to the architecture outcast from the context and directed towards its destruction and negation.

In this sense, this research will point out the issue of treatment of Bokeška Street in Podgorica (Montenegro), the last and only historical urban unit in the "New town", which represents the paradigm of discontinuity of town identity. Reviewing the topic of the principle and role of contemporary interpolation in Bokeška Street in nowadays context, through the nature of newly made interventions, as well as conventional viewpoint regarding architectural ideal from the past, first of all, two key viewpoints have been analysed and they will be the bases for future observations:

- 1) the one in which historically based expression is considered as the top-line result difficult to achieve and almost impossible to outreach, and
- 2) the one in which traditional system of signification undergoes obvious changes, within which popular assumptions have been examined, expressing the value of times in which they are created.

Ne uzimajući hermetičan stav prema istoriji i istorijskom nasljeđu kao dominantan, i uvažavajući potrebe grada za njegovim razvojem i širenjem, postavlja se pitanje kako izvršiti novu artikulaciju prostora i riješiti stroge prostorne zahtjeve bazirane na očuvanju kompoziciono - likovnih kvaliteta, a koji predstavljaju sedimentaciju kulturno – istorijskih tokova.

Jedna od zahvalnih tema za realizaciju ove ideje jeste upravo zadatak Interpolacije koji podrazumijeva imperativ dogradnje urbanog i arhitektonskog identiteta lokacije, u uslovima definisanog, ograničenog i kulturno slojevitog konteksta. Ovakve okolnosti prepoznate su u Bokeškoj ulici u Podgorici gdje je i locirano istraživanje studijske godine 2012/13, koje je rađeno u okviru predmeta Enterijer 1 i 2, na Arhitektonskom fakultetu – Univerziteta Crne Gore. Ova ulica predstavlja živopisan gradski ambijent koji je svojom slojevitošću i ambijentalnim svojstvima bio motivišući faktor za istraživanje i stvaranje. Rad se odvijao kroz simuliranu interpolaciju novog objekta u ulični niz, ili interpolaciju prilikom rekonstrukcije postojećih struktura. Porodično stanovanje i poslovni - kreativni inkubator definisani su kao programski okvir za istraživanje i projektovanje. Reafirmacija autentičnih i vitalnih ambijenata grada pokazala se kao zahvalan projektantski izazov. Istraživanje je potvrdilo da se ista može ostvariti i kroz istraživanje mogućnosti i konceptata unutrašnje arhitekture i njene relacije sa jasno definisanim fizičkim i kulturnim kontekstom. Zadatak je podrazumijevao i izradu idejnog arhitektonskog rješenje čitavog objekta. Program stambenog objekta trebalo je definisati prema karakteru korisnika koji ga nastanjuju ili poslovni - kreativni inkubator.

Rezultati jednosemestralnog rada na predmetnom istraživanju ilustrovali su raznovrsnost konceptualnih pristupa programima, kao i arhitektonskog tretmana zadatih tema. Afirmacija izučavanja unutrašnjih kontradiktornosti ili polova discipline bila je polazna platforma za definiciju konkretnog projektnog programa i fizičkog konteksta istraživanja - odabira konkretne lokacije u uličnom nizu.

Dvojnost unutra/spolja i anvelopa/sadržaj bila je zahvalna za polazne zaključke i koncepte koji su opredjelili dalji razvoj projekata u oba programska okruženja. Kao konceptualna vodilja u nastavku njegove izrade definisana je potreba za kreiranjem identiteta, identifikovanjem sa mjestom u kome se boravi, radi ili živi.

2. Fizička struktura grada kao izraz kontinuiteta identiteta; Kolektivna memorija

"Forma grada jeste prije svega izraz... istorijskog i prostornog i fizičkog kontinuiteta" [Radović, 2009]

Polazeći od definicije grada kao neprekidnog procesa, ističe se kontinuitet razvoja usklađen sa istorijskim stanjem, kao imperativ u genezi grada. "Grad je organizam koji nije imun od raznih bolesti, danas su one gotovo neizlječive. Grad nije nikada konačan i dovršen, već samo živ organizam podložan stalnim promjenama. Mi kao arhitekta moramo da nastojimo da prostori života građana budu funkcionalni, ugodni, čovjekomerni i maštoviti. Tako bi se odužili prostorima našeg življenja" [Kolacio, 1978]. Poznavanje istorijskog razvoja grada je od posebnog značaja za svako planiranje, jer se svaka epoha kontinualno nadovezuje na prethodnu. Polazeći od stava da se arhitektura može proučavati samo u odnosu na kontekst njenog istorijskog razvoja, proizilazi i jedinstvenost i originalnost arhitekture, koja predstavlja akumulaciju svega onog što čini genius loci i zeitgeist u kome nastaje. Samim tim gradska prošlost treba da predstavlja pripremu za ulaz u budućnost. "Istoričnost jedne fizičke sredine nije samo u trajnosti i starosti objekata, nego i u fiksiranim ljudskim impulsima i stanjima, željama i vjerovanju, imenima i tradicijama, sjećanjima i legendama, u mitovima i duhu što ih grad zadržava i prenosi kroz vrijeme i u datom prostoru" [Radović, 2009]. Iako su pristalice ove ideje veoma često proglašavani konzervativcima, gradsku sliku treba posmatrati kao kolaž i scenu sjećanja, koja služi kao podloga za dalji razvoj grada. Istorijski grad nažalost je opterećena uspomenama, stoga, sintetizujući ideju neprekidnosti u razvoju grada, fizička struktura ostaje ubilježena u urbanoj memoriji grada.

This is the reason why it is not easy at all to develop architecture within the existing developed urban fabric. Disregarding hermetic viewpoint related to history and historical heritage as dominant, and appreciating the needs of the town for further development and extension, there is a question of how to perform new articulation of space and solve strict spatial requests based on the preservation of compositional – artistic qualities, which represent the sedimentation of cultural – historical trends.

One of helpful topics for the implementation of this idea is the task of Interpolation which entails the imperative of upgrading urban and architectural identity of a location, under the conditions of defined, limited and layered context. Such circumstances have been recognized also in Bokeška Street in Podgorica, the location of the research of academic year 2012/13, which was carried out within the course Interior design 1 and 2, at the Faculty of Architecture - University of Montenegro. This street represents a picturesque town setting which was a motivational factor for the research and creation, due to its stratification and ambience nature. The work was carried out through simulated interpolation of a new building along the street array, or interpolation during the reconstruction of existing structures. Family dwelling and business-creative incubator are defined as programme framework for research and design.

Reaffirmation of authentic and vital environment of the town has proved to be a favourable designer challenge. The research has confirmed that it may also be achieved via the research of possibilities and concepts of interior architecture and its relationship with clearly defined physical and cultural context. The task entailed the development of conceptual architecture design of the whole building. Residential building programme should have been defined in line with the nature of beneficiaries who inhabit it or by contents for business-creative incubator. The results of a semester work on this research have illustrated diversity of conceptual approaches to the programmes, as well as architectural treatment of assigned topics.

Affirmation of study of internal contradictions or opposite side of the discipline was a starting platform for the definition of a specific design programme and physical research context – the choice of a specific location in the street array. Dichotomy of inside/outside and envelope/content was useful for starting conclusions and concepts which determined further development of projects in both programme environments. The need for creating identity, identification with the place of stay, work or living was defined as conceptual guide in the follow-up of its development.

2. Physical structure of the town as expression of identity continuity; Collective memory

"The form of a town is first of all the expression of ... historical and physical continuity" [Radović, 2009]

Starting from the definition of a town as incessant process, development continuity harmonized with historical condition has been pointed out as imperative in town genesis. "Town is an organism not resistant to various diseases and today they are almost incurable. Town is never final and completed, but an active organism susceptible to permanent alterations. We architects have to do our best so that the spaces of life of citizens be functional, cosy, human-oriented and imaginative. In this way, we would return the depts to the spaces of our living" [Kolacio, 1978]. The knowledge of historical town development is of special importance for each planning, as each epoch is continually linked to the previous one. The uniqueness and authenticity of architecture, which represent the accumulation of everything composing genius loci and zeitgeist in which it occurs, stem from the viewpoint that architecture may be examined only in relation to the context of its historical development.

Therefore, urban past should represent the preparation for entrance into the future. "Historicity of one physical environment is not only in durability and antiquity of buildings, but also in fixed human impulses and conditions, wishes and beliefs, names and traditions, memories and legends, myths and spirit retained by the town and transferred through time and within certain space" [Radović, 2009].

Memorija grada koja leži u slojevitosti njegovog razvoja, predstavlja važan faktor u određivanju ključnih generatora identiteta i identifikovanju materijalnog i nematerijalnog nasljeđa kao stub njegovog urbanog kontinuiteta. Žak Derida sagledava grad kao kontinualan proces, ističući nepotpunost (a ne nedovršenost) i nezasićenost urbanog prostora: "Ta nezasićenost ne znači da ćemo ostavljati netaknute ili neuređene prostore. Treba graditi tako da nove funkcionalne i estetske kombinacije mogu beskrajno obogaćivati konzervirajući, zasnivati štiteći, čuvati nasljeđe na životu ne svodeći grad na muzej ili spomeničko groblje, što grad uvijek u sebe uključuje, ali što on nikad neće biti" [Derrida, 1992].

Polazeći od definicije konteksta koji je determinisan prema prirodnim i kulturološkim (istorijskim i graditeljskim) karakteristikama mjesta, ovdje će biti analizirani aspekti i uticaji na kreiranje identiteta i karaktera novih objekata i interpolacija u Bokeškoj ulici. Fuzija prostora, vremena i ljudskog faktora definišu prostorno iskustvo koje određuje kontekst i kvalitet jednog mjesta. Pojam konteksta je veoma složen u konceptu i podrazumijeva sve ono što potiče iz unutrašnjih osobina prostora, vidljivo i nevidljivo, materijalno i nematerijalno, a što formuliše njegovo značenje. Arhitektura u prostoru je uvijek u dijalogu sa istorijom, odnosno prostorom u kome se nalazi u datom vremenu. Jedan prostor odlikuje sve ono što su njegove ranije funkcije i istorijski tragovi. Mnogi teoretičari proučavali su specifičnosti mjesta i faktore koji utiču na njegovo stvaranje, pa tako Kristijan Norberg Šulc piše o „koncentraciji mjesta“ [Existence, Space and Architecture, 1971], a Simon Unwin o "identifikaciji mjesta" [Analysing Architecture, 1997], Feld i Basso o "osjećaju mjesta" [Senses of Place, 1996]. Uspjeh jednog društva u velikoj mjeri uslovljen je kvalitetnim kontekstom, a kontekst je usko vezan sa sedimentiranim identitetom, kao polaznom tačkom strategije njegovog razvoja. Jedan od glavnih zadataka svakog grada je da definiše urbani identitet, koji se a priori zasniva na kolektivnom sjećanju ljudi koje proizilazi iz prirodnih i kulturnih (materijalnih i nematerijalnih) karakteristika kulturnog nasljeđa.

Takva sjećanja nisu izolovana jer su usko vezana za prostor i vrijeme u kome nastaju. U skladu sa ovim, prostor se može formulirati i kao istorijsko ukorijenjeni skup tradicija i vrijednosti koje se prenose generacijama, određujući mu karakter i specifičnosti [Bauman, 1996]. Upravo iz tog razloga Bokeška ulica u današnjem kontekstu predstavlja novoaktivirani centar okupljanja velikog broja ljudi, što se često dešava da usljed krize identiteta, istorijski tokovi u razvoju grada, prikazuju povratak starom dijelu grada kao stjecištu identitetskih vrijednosti i kolektivne memorije.

3. Osvrt na Brenta Brolina i "Arhitekturu u kontekstu"

U svojoj knjizi "Arhitektura u kontekstu", Brent Brolin na velikom broju primjera iz prakse pokušava da nađe odgovor koja je to formula koja daje uspješan rezultat u interpolaciji, akcentujući važnost promatranja okruženja u kome novi objekat nastaje. On smatra da je interpolacija najosjetljiviji projektantski zadatak, i da u tom smislu stvaranje u duhu vremena, je manje značajno nego postojanje karaktera ambijenta (duh mjesta). Zbog toga se on zalaže za veoma kompleksnu analizu konteksta, ne podržavajući proizvoljan eklektizam, niti ignorantski – akontekstualni pristup koji ne tretira ambijent u kome nastaje. Brolin usmjerava projektanta na izbor rješenja zavisno od međusobne vizuelne saglasnosti objekata, jer bi na taj način inspiracija proistekla iz duha mjesta doprinoseći isticanju karaktera postojećeg ambijenta.

U toku istraživanja on kritikuje modernu, smatrajući da je ona najviše uticala na buduće generacije arhitekata koji su stvarali u nadmenom ubjeđenju i potrebi da svoj rad ne prilagode starijoj arhitekturi koja okružuje njihova ostvarenja. Modernisti su od samog početka pokušavali da iz teorije i prakse izbrisu arhitektonsku istoriju, što je rezultiralo nepostajanjem kontinuuma u modernim gradovima izražavajući destruktivni individualizam ega i straha od monotonije. On navodi da je arhitektonski ego veoma opasan uticajni faktor, jer arhitekti osjećaju da nije dovoljno originalno ono djelo koje nije jedinstveno po formi i konceptu.

Although the supporters of this idea were very frequently pronounced as conservatives, town image should be regarded as the patchwork and scene of memories, serving as the basis for further town development. Town history is inevitably burdened by memories, therefore, by synthesizing the idea of permanence in town development, physical structure remains noted in urban memory of the town. Town memory, situated in the stratification of its development, represents an essential factor in determining key generators of identity and identification of material and non-material heritage as the pillar of its urban continuity. Jacques Derrida observes the town as continuing process, emphasizing imperfection (not incompleteness) and desaturation of urban space: "Such desaturation does not mean that we will leave intangible or unordered spaces. Building should be carried out so that new functional and aesthetic combinations may endlessly enrich by conserving, establish by preserving, protect life heritage by not reducing the town to a museum or monumental cemetery, what has always been included in the town, but what it will never be" [Derrida, 1992]. Starting from the definition of context determined against natural and cultural (historical and building) characteristics of a place, aspects and impacts on the creation of identity and characters of new buildings will be analysed, as well as the interpolation in Bokeška Street. The fusion of space, time and human factor define spatial experience which determines the context and quality of a place. The term context is very complex in its concept and it entails everything which originates from internal features of a space, visible and invisible, material and non-material, but which formulates its meaning. Architecture in space has always been in dialogue with history, i.e. the space in which it is found at certain time. One space is characterized by its prior functions and historical traces. Numerous theoreticians have studied specificities of place and factors influencing its creation, so Christian Norberg-Schulz writes about the "concentration of a place" [Existence, Space and Architecture, 1971], while Simon Unwin writes about the "identification of a place [Analysing Architecture, 1997], Feld and Basso about the "feeling of a place" [Senses of Place, 1996].

The success of a society has been greatly conditioned by a quality context, while the context is closely related to sedimentary identity, as the starting point of its development strategy. One of the main assignments of each town is to have its urban identity defined, which is a priori based on collective memory of people resulting from natural and cultural (material and non-material) characteristics of cultural heritage. These memories are not isolated as they are closely related to the space and time at which they are created. Accordingly, the space may be formulated also as historically rooted set of traditions and values transferred to generations, determining its character and specificities [Bauman, 1996]. Thus, Bokeška Street today represents a newly activated gathering centre of a large number of people, and it usually happens that, due to identity crisis, historical trends in town development present the return to the old part of the town as the confluence of identity values and collective memory.

3. Review of Brent Brolin and "Architecture in Context"

In his book "Architecture within the Context", in a number of examples, Brent Brolin tries to find the answer about the formula which gives successful result in interpolation, emphasising the importance of observing environment wherein the new building emerges. He considers that interpolation is a most sensitive design task, and to that end, creation in the spirit of the time is less important than existence of the character of ambience (*genius loci*). That is why he advocates for a very complex context analysis, not supporting either arbitrary eclecticism or a neglecting – non-contextual approach, which does not address the environment in which it emerges. Brolin instructs the designer to select solutions depending on mutual visual concord of objects, since in that manner inspirations would arise from the *genius loci*, contributing to the distinction of character of the existing ambience.

In the course of the research, he criticises modern architecture, considering that it had the most significant influence on the following generations of architects who

Oni su veoma često projektovali svoje kuće kao da će da egzistiraju u nekoj vrsti vizuelnog vakuma, ne uspostavljajući odnos sa okolinom, stvarajući estetski prihvatljivu alternativu. Oni se pozivaju na originalnost koju je trebalo da obezbijede nekim novim ostvarenjem, dok Brolin smatra da je upravo ta mjera umjetničkog uspjeha nanijela najveću štetu vizuelnom kontinuitetu u našim sredinama. Prihvatajući takav stav u traganju za veličanstvenom arhitekturom, ignorisali su vizuelno naslaganje zatečenog konteksta. Za razliku od ovog koncepta nekadašnji gradovi ukazuju na pažljivo komponovanje prostornih odnosa, koji nastaje poštovanjem estetskih principa uz uvažavanje postojećeg ambijenta. Ako je novi objekat tijesno povezan sa susjedom, pozajmice arhitektonskih formi i motiva su ipak neizbježne, a stepen do koga su originalne forme prevedene u apstraktno, očigledno utiču na njegovu prepoznatljivost. Postmodernisti su uvidjeli da je istorija opravdan izvor inspiracije, premda ovakav pristup takođe ne bi smio da ograničava projektantsku kreativnost i originalnost.

Artur Tristan Edvards u svojoj knjizi "Dobri i loši maniri u arhitekturi", navodi da je ključna stvar u percipiranju interpolacije, da arhitekti moraju da shvate kako je svaki objekat uvijek najprije viđen kao dio šire urbane cjeline. Time se podržavaju svi pristupi interpolaciji koji imaju u osnovi svijest da će njihov red biti ocjenjivan kao dio šireg prostornog okruženja. Robert Stern (Robert Stern) daje tri predloga koja mogu da rezultiraju uspješnom interpolacijom: 1. Povezivanje sa neposrednim okruženjem – kontekstualizam; 2. Aludiranje: pozivanje na istoriju arhitekture ali koja prevazilazi "eklektizam"; 3. Ornamentalizam: koje se postiže kroz zadovoljstvo uljepšavanja arhitekture.

Brolin se nadovezuje na ideju da arhitektonsko djelo ne možemo posmatrati nezavisno od svog okruženja, već oko percipira arhitektonski ansambl u cjelini. On smatra da je ukras na fasadi najmanje važan element, a da će utvrđivanje opšte sličnosti između starog i novog (sličnost po visini materijalima, masi, proporciji otvora...), samo po sebi obezbijediti njihov skladan vizuelni odnos.

Uzimajući za osnov složenost vizuelnog okruženja u odnosu na koji interpoliramo nove strukture, Brolin postavlja i veoma važno pitanje, šta se dešava ukoliko nema prepoznatljivog i dovoljno izraženog okruženja. Kroz dugi niz godina ustanovljen je standard: "ukoliko određeno okruženje nije apsolutno homogeno, onda to okruženje i ne postoji". Opravdane su interpolacije nastale unošenjem različitosti i inventivnosti, koje ostaju u okvirima konzistentne i koherentne vizuelne tradicije, jer ustanovljavanje osjećanja vizuelnog kontinuiteta ne znači istovremeno i balzamovanje susjedstva.

Ponekad je objekat koji odudara od svog okruženja poželjan u vizuelnom smislu, pa se tada postavlja pitanje mjere u kojoj neki objekat (ne) pripada vizuelnom kontinuitetu. Konzervativizam ne predstavlja uvijek pozitivan arhitektonski akt, ako proizilazi iz najpovršnijeg ukazivanja, koje ne uspijeva da nađe odgovarajući odnos sa okruženjem. Ovakav pristup kontrasta nasuprot harmonije oduvijek je jako privlačan za arhitekte. Brolin takođe prihvata mogućnost da se može uspostaviti kvalitetan odnos starog i novog upravo stvaranjem kontrasta. Analizirajući brojne primjere, on dolazi do zaključka, da su arhitekti kako bi se uhvatili u koštac sa naslijeđemom arhitekturom, a težeći za čistinom i jednostavnošću koja ne pripada istom stilu, uveli elegantno rješenje praznine – spona. Spونا veoma često može spriječiti vizuelni konflikt između starog i novog. Brolin navodi nekoliko tipova spona, a koji se odnose na povlačenje novog objekta u odnosu na postojeći ulični front, uvođenje novog uskog elementa koji ublažava prelaz sa starog na novo, a što je neutralna površina koja stvara iluziju da dva objekta u stvari i nisu spojena.

Da je interpolacija veoma složen projektantski problem ukazuje i činjenica da nekad vizuelna doslednost po svim kriterijumima za uspješnom interpolacijom, rezultira dosadom. Zato kao ključni pojam i odgovor Brolin uvodi pojam mjera harmonije koja za uspješan pristup predlaže da se ustanovi vizuelni kvorum, tako što će se zadovoljiti dovoljan broj kriterijuma za preuzimanje "teme" susjednih objekata.

created in their proud persuasion and need to avoid adjustment of their work to the old architecture surrounding their achievements. Since the very beginning, the modernists have tried to erase architectural history from both theory and practice, which resulted in the lack of continuum in modern towns, expressing destructive ego individualism and a fear from monotony. He states that the architectural ego is very dangerous influential factor, as architects think that a work is not original enough, if it is not unique by its shape and concept. Very often they designed their houses as if they existed in a kind of a visual vacuum, without establishing any relation with environment, thus creating aesthetically acceptable alternative. They refer to the originality they were supposed to provide in some new creation, while Brolin thinks that exactly the measure of artistic success made the greatest harm to the visual continuity in our environments. By accepting that opinion in searching for a dignified architecture, they have ignored visual disarrangement with existing context. Unlike this concept, old towns indicate careful composition of spatial relations, which implies observance of aesthetic principles and existing ambience.

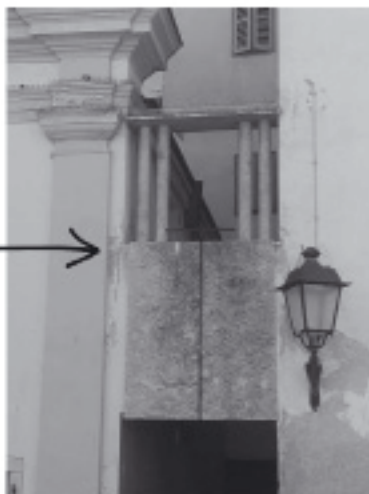
If the new building is closely related to the neighbouring one, borrowings of architectural forms and motives are unavoidable, and the extent to which original forms are translated into abstract ones, obviously influence its recognition. Postmodernists have seen that history is a justified source of inspiration, although this approach must not limit designers' creativity and originality.

In his book "Good and Bad Manners in Architecture", Arthur Trystan Edwards states that architects must realise, and this is the key thing in perceiving interpolation, that each building is primarily seen as a part of wider urban entirety. This supports all approaches to interpolation, which are based on the fact that their order will be assessed as a part of wider spatial environment. Robert Stern gives three proposals which may result in successful interpolation: 1. Relation with an immediate environment – contextualism; 2. Insinuation: reference to the history of architecture, which exceeds "eclecticism"; 3. Ornamentalism: achieved through the pleasure of beautifying architecture.



Slika 1: Boris Podrecca - Piran, 1990. Obnova crkve Sv. Donata u galeriju i papirnicu - "Spona" kao element uspješnog uklapanja sa arhitektom prošlosti. [Izvor: <http://www.rightmove.co.uk/overseas-property/property-43288080.html>]

Figure 1: Boris Podrecca – Piran, 1990. Reconstruction of the church St. Donat in to gallery and the paper shop. "Spona" the missing link from the past.



4. Bokeška ulica - analiza konteksta

Vratimo se na ključne faze u historiji podgoričkog urbanizma i arhitekture, kako bismo bolje razumjeli današnje tokove i status u kome se danas nalazi Bokeška ulica. Podgorički urbanizam je bio veoma promjenljiv u konceptu, a na to ukazuju potpuno suprotni pristupi u različitim periodima razvoja grada, ali kao takav nije imao karakter obnove. U odnosu na tu činjenicu, nije se u svijesti ljudi formiralo zaštitnički odnos prema onom što je naslijeđeno, a što se želi sačuvati. Ovdašnji dokaz za takav pristup su Stara varoš i Nova (Mirkova) varoš u Podgorici, koje su izobličene do neprepoznavanja. U prilog takvoj (ne)zaštitničkoj filozofiji nasljeđa jeste period kada su progresivističke ideje 50ih godina, pri čemu je modernistički kontekst bitno uticao na redefinisane pojma historijskog konteksta, zasnovan na negaciji tradicije i njenih vrijednosti. Takav stav koji nije tretirao čovjekovu identifikaciju sa prostorom, odvajajući objekat od mjesta, danas je u mnogome zaslužan za naše otuđenje od urbanog prostora.

Socijalistički koncept "izjednačavanja" takođe je doprinio osjećaju gubitka identiteta, gubitku memorije, što dovodi do jednog sasvim novog stanja u kome se danas nalaze naši gradovi i naše društvo. Takva klima zahvatila je i podgorički urbanizam, koji se odmah odrazio na najosjetljiviji dio starog gradskog tkiva. Grad se razvijao sa druge strane Morače (Novi grad), prelazeći iz klasicističkog grada (s kraja XIX vijeka do 1958. godine) u funkcionalistički grad sa jasnim obilježjima onovremenog trenda urbanizacije. Nova varoš je u tom smislu emitovala sukob između potrebe za modernim urbanim razvojem i potrebe za očuvanjem historijskog nasljeđa grada, dok je Novi grad težio da postane modernistički kontrapunkt starovaroškom tradicionalizmu. Nova varoš, izgrađena veoma heterogeom arhitekturom i disparitetnim sadržajima, danas odiše protivurečnošću i napetošću. Arhitektura je u tom smislu odraz i predstava realnosti. tim i cjelokupne slike grada. Upravo takav odnos prema nasljeđu, ovu velikim dijelom sačuvanu ambijentalnu cjelinu čini dodatno važnom u kontekstu promatranja tendencija u daljem razvoju njenog uličnog fronta, a samim tim i cjelokupne slike grada.

Slika 2: Nekadašnji izgled, Nova (Mirkova) Varoš, Podgorica [Izvor: Dokumentarni film "Mirkova Nova varoš 1886 - 1941" autora Mitra Miranovića].

Figure 2: Nova Varoš (Mirkova) in the past. [Source: Documentary "Mirkova Nova varoš 1886 - 1941", M. Miranović].



Slika 3: Prikaz uničnog niza Bokeške ulice u Podgorici.

Figure 3: Houses in the Bokeška Street in Podgorica.



Brolin adds upon the idea that architectural work cannot be observed outside its environment, but the eyes perceive architectural ensemble as a whole. He thinks that the façade ornament is the least important element and that establishment of general similarity between old and new (similarity in heights, materials, masses, proportion of openings ...), will provide their balanced visual relation. Taking as a basis the complexity of visual environment in relation to which we interpolate new structures, Brolin raises very important question about what happens if there is no recognisable and sufficiently distinct environment. Through series of years a standard has been established: "if certain environment is not absolutely homogenous, then it does not exist". Justified interpolations have been made by the introduction of differences and innovations which remain in the framework of consistent and coherent visual tradition, since the impression of visual continuity does not mean at the same time embalming neighbourhood.

Sometimes, the building which contrasts its environment is desirable in visual sense, and then the question is raised about the extent to which a building belongs (or not) to the visual continuity. Conservatism is not always positive architectural act, if it derives from the most superficial indication, which does not manage to find appropriate relation with the environment. Such an approach of contrast opposite to the harmony has always been attractive for architects. Brolin also accepts the possibility that the quality relationship between the old and the new may be established exactly by creating contrasts.

Having analysed numerous examples, he has come to a conclusion that, in order to cope with the inherited architecture, while striving for purity and simplicity, which do not belong to the same style, the architects have introduced elegant solution of emptiness – link. The link very often may prevent visual conflict between the old and the new. Brolin mentions several types of links, which are related to withdrawal of a new object object in relation to the existing street frontage, , introduction of the new narrow element, which mitigates

transition from the old to the new, and this is the neutral surface which makes an illusion that two objects are not linked in fact.

That interpolation is a very complex design problem was also pointed out by the fact that former visual consistency for successful interpolation by all criteria, results in boredom. That is the reason why as the key term and reply, Brolin has introduced the term of concord measure, which as a successful approach offers to establish visual quorum, in a way that it satisfies sufficient number of criteria to take over the "topic" of nearby buildings.

4. Bokeška street – context analysis

Let's go back to key phases in the history of urbanism and architecture of Podgorica, so as to better understand today's trends and status of the present Bokeška Street. The concept of urbanism of Podgorica was very variable, and this is indicated by totally different approaches in various periods of town development, but as such it did not have the nature of renovation. With regard to this fact, people have not developed a protective attitude towards the heritage, which they want to preserve. Present evidence for such approach are "old town and new (Mirko's) town" in Podgorica, which have been deformed up to the level of non-recognition. The period of progress ideas, dominant in fifties, is in favour of such (non) protective philosophy of heritage, while modernist context significantly influenced the redefinition of the term of historical context, based on the negation of tradition and its values. Today, such viewpoint, which did not treat human identification with the space, separating the building from the place, is mostly to be blamed for our alienation from urban space. Socialist concept of "equalization" has also contributed to the feeling of identity loss and memory loss, leading to a completely new condition of our towns and our society today.

Such climate encompassed the urbanism of Podgorica as well, which was immediately reflected in the most sensitive part of old urban fabric.

Bokeška ulica je važan arhitektonski i likovni segment Mirkove (Nove) varoši, koja je građena prema urbanističkom projektu ruskog inženjera Vladimira Ivanoviča Vormana. Formiranje Nove varoši nosi sa sobom i obrise neoklasicizma XIX vijeka, uz umjetnički odraz secesionizma i eklekticizma objekata između dva rata. Takvi objekti u djelimično izmijenjenom obliku koncentrisani su upravo u Bokeškoj ulici, i kao takvi stekli su izvjestan stepen istoričnosti i ambijentalnosti, pa ih danas prihvatamo kao autentične elemente gradskog tkiva.

4. Projektovanje fasadnog omotača kao element interpolacije

Korijen riječi "fasada" vezan je za latinsku riječ *facies* (lice). Fasada predstavlja lice objekta i komponentu preko koje se najdirektnije identifikuje objekat. Savremena arhitektura se sve više okreće tretmanu fasadnog omotača kao nezavisnog elementa, pridodajući mu višeslojnost u značenju i funkcijama. Fasada više ne predstavlja "granicu" koja zatvara neki volumen, već predstavlja sponu između prirode, okruženja, objekta i unutrašnjeg volumena. Brojnost i višeslojnost funkcija koje fasada preuzima, tehnička svojstva koja uključuje, dodatno usložnjavanje značenja i tumačenja isprepletani sa ovim procesima, zahtijevaju da se kritički sagledaju fizičke, funkcionalne i simboličke granice fasade, i otvora uopšte. "Nove tehnologije, materijali i njihove mogućnosti u korišćenju dale su arhitekturi ohrabrujući motiv, jer bi idejni programi mogli osigurati njihovu egzistenciju u budućnosti" [Ugljen Ademović, 2012]. Uz tehnološka rješenja se često nameće i pojam "održiv", aludirajući na arhitekturu koja uvažava svoje prirodno okruženje, a tehnološka rješenja služe da doprinesu očuvanju prirodnih vrijednosti i resursa, čuvajući identitet i obezbjeđujući komfor svojom – tektonikom, proporcijama i harmonijom. Posmatrajući omotač objekta kao element interakcije enterijera objekta sa okruženjem, "kako sa tehničkog, tako i u semantičkom smislu, kao svojevrsnu anvelopu koja u savremenoj arhitekturi predstavlja kompleksni sistem koji slojevito definiše i artikuliše navedene teme" [Ugljen Ademović, 2012].

U radu je dat pregled uloge svjetlosti (kako dnevne tako i vještačke) u tretmanu fasade na primjerima savremenih interpolacija. Analizirana je upotreba klasičnih elemenata, i ukazano je transponovanje tradicionalnih ili prirodnog jezika, kao univerzalnog bioklimatskog odgovora na uslove lokaliteta, transformišući njihove formalne mogućnosti upotrebom novih tehnoloških dostignuća. Pokazano je da se takva arhitektura može interpolirati i vratiti mjestu i vezati za odvijanja u prostoru, a može doprinijeti promjeni lika i ekološke slike naših gradova, uopšte.

Razvojem savremenih tehnoloških rješenja, anvelopa objekta tretira se kao nezavisan element u odnosu na strukturu objekta, pa je njena uloga u savremenim interpolacijama od izuzetnog značaja. Projektovanje fasadnog omotača u odnosu na karakteristike svjetlosti (prirodne i vještačke) kreće se od odgovora na prirodne elemente konteksta, preko tretmana svjetlosti kao materije, uloge svjetlosti u konstruisanju i transformisanju arhitekture, uloge svjetlosti u privlačenju pažnje, do komunikativne i interaktivne uloge svjetlosti u mediogradovima. Nasuprot brojnim primjerima mega skulptura, primjeri fetišizirane apstrakcije, raskidanja sa kontinuitetom mjesta, pravilan tretman fasadnog omotača može doprinijeti da se prostor doživljava kroz sva čula, akcentujući emotivni karakter objekta i sklad između fasadnog omotača i doživljaja izgrađenog prostora, posredstvom svjetlosti.

Tehnološke uslovljenosti tradicionalne arhitekture, skup prirodnih karakteristika jednog mjesta (morfoloģija, klima i sl.) mogu poslužiti kao ideja u oblikovanju i odgovor ka energetski racionalnom građenju. Upotrebom svjetlosti (prirodne i vještačke), igra masa zatvorenih, polu otvorenih i otvorenih prostora u unutrašnjosti volumena, ohrabruje rad sa složenim elementima, koji podstiču i savremeno interpretiranje tradicionalnih elemenata na pojedinačnim objektima, čvrsto uklopljenih u urbanu matricu, sa jakim akcentom na kulturni identitet. Era tehnologije i primjene novih materijala vrlo često radikalno raskida sa tradicijom, mjestom i identitetom.

The town was developing from the other side of Morača River (New town), transcending from classicist town (from the end of 19th century to 1958) into a functionalist town with clear features the then urbanization trend. In this sense, New town caused the conflict between the need for preservation of historical heritage of the town, while the New town strived to become modernist counterpoint to old town traditionalism. Today, the New town, built by very heterogeneous architecture and disparity contents, has been characterized by contradiction and tension. Architecture in this sense is the reflection and presentation of reality.

Exactly this attitude towards the heritage makes such mostly preserved ambience unit additionally important in the context of observation of tendencies in further development of its street array, and thus the whole town image. Bokeška Street is an important architectural and artistic segment of Mirko's (New) town, built according to town project of Russian engineer Vladimir Ivanović Vorman. New town creation brings the contours of neoclassicism of the 19th century, along with artistic image of secessionism and eclecticism of buildings between two wars. These buildings in partially altered shape are actually concentrated in Bokeška Street, and as such, they have acquired certain level of historicity and ambience, therefore, today we accept them as authentic elements of the urban fabric.

4. Design of façade sheath as interpolation element

The root of the word "façade" is related to Latin word *facies* (face). Façade represents the face of the building and the component by which the building is most directly identified. Contemporary architecture is increasingly oriented towards the treatment of façade sheath as independent element, by adding multi-layer element into the meaning and functions.

Façade does not represent the "border" anymore, which closes certain volume, but it represents the tie between the nature, environment, building and interior volume. The number and multi-layer element of functions undertaken by the façade, technical characteristics it encompasses, additional complex meanings and interpretations

intertwined with these processes, require critical view of physical, functional and symbolic border of the façade, and aperture in general. "New technologies, materials and their possibilities in use provided encouraging motive to architecture, as conceptual programmes may ensure their existence in future" [Ugljen Ademović, 2012].

Term "sustainable" is frequently imposed along with technological solutions, by hinting the architecture which appreciates its natural environment, while technological solutions serve to contribute to the preservation of natural values and resources, by preserving identity and ensuring the comfort by its tectonics, proportions and harmony.

Observing the sheath of the building as the element of building interior with the environment "both in technical and semantic terms, as one-of-a-kind envelope which, in contemporary architecture, represents a complex system which defines and articulates the mentioned topics in layers" [Ugljen Ademović, 2012]. The work provides an overview of the role of light (both daily and artificial) in façade treatment on the examples of contemporary interpolations. The use of classical elements has been analysed and transposition of traditional or natural language has been indicated, as universal bioclimatic response to the conditions of locality, by transforming their formal possibilities using new technological achievements. It has been shown that such architecture may be interpolated and returned to the place and related to the events in space and it may contribute to the change of face and ecological image of our towns, in general. The envelope of the building, by development of contemporary technological solutions, has been treated as independent element with regard to the building structure, so its role is of paramount importance in contemporary interpolations. Design of façade sheath with regard to the characteristics of light (natural and artificial) ranges from the response to natural elements of the context, via treatment of light as substance, the role of light in constructing and transforming architecture, the role of light in attracting attention, to the communicative and interactive role of light in media towns.

Arhitektura je radikalno transformisala svoje formalne mogućnosti, tehnološkim napretkom i dizajnom novih programa koji omogućavaju kalkulacije složenih struktura i oblika. Sredinom 90-tih godina novi načini digitalne obrade slika i simulacije objekata uticali su i na način izražavanja u arhitekturi, koji transformiše arhitektonsku sliku u događaj. Kao takva, arhitektura počinje da raskida sa duhom mjesta, a slojevitost i kompleksnost istorijskog konteksta biva zanemarena. Tehnologija nastoji da standardizuje arhitekturu, učini je uniformnom, što rezultira globalizacijom arhitektonske misli. U skladu sa tim, prirodi savremene arhitekture nije svojstveno da se prilagođava istorijskom urbanom kontekstu, pa su kao takvi novi objekti/strukture često u oprečnom odnosu sa kontekstom, ignorišu ga i konfrontiraju mu se.

Sudar između staroga i novoga, tradicionalnih materijala i savremenih tehnoloških rješenja dovodi do "hibridizacije" istorijskog urbanog konteksta, pa je na primjeru dogradnje Janus muzeja (Slike 10-13), napetost koja nastaje u pokušaju da se premosti raspon stoljeća, postignuta povlačenjem nove strukture u odnosu na ulični niz, postavljanjem novog objekta u indiferentan položaj u odnosu na zatečene strukture. Na taj način autor je svoju likovnost i estetiku uspio da usaglasi sa istorijskim kontekstom i ublaži morfološki raspon, koji se nije mogao potpuno izbjeći.

5. Principi i uloga savremenih interpolacija u istorijskom urbanom kontekstu na primjeru Bokeške ulice

"Gradotvornosti jednakovremeno doprinosi proces interpolacije ili ugradbe urbanih događaja kao i uobičajeno definirana fizička arhitektonska interpolacija - radi se o simultanim i paralelnim strategijama ustroja urbaniteta" [Mrduljaš, 2011]. Interpolacija se javlja kao najjaktivniji vid urbane obnove, a izvedena je od francuske riječi interpoler, što bi značilo umetanje – unošenje novog objekta u već postojeće istorijsko urbano tkivo, koje potom postaje "estetski furnir" novih izgrađenih struktura.

Prema Bernardu Tschumiju, da bi se realizovao harmoničan i estetski prikladan objekat u istorijskom ambijentu, neophodno je istražiti odnos između: koncepta, konteksta i sadržaja [Tschumi, 2005]. Ovaj odnos se može kretati od ravnodušnosti, reciprociteta do potpunog sukoba, pa se sugerise arhitektama da više usmjeravaju svoju aktivnost ka istraživanju i materijalizaciji koncepta, nego ka oblikovanju.

Slojevitost i kompleksnost istorijskog urbanog konteksta treba da bude jedan od ključnih faktora koji se uzima u razmatranje prilikom savremenih interpolacija u prostoru. Parametri kvaliteta i zakonitosti interpolacije koji utiču na urbanu formu i tipologiju nasljeđa kao i pouke za savremeno projektovanje razmatraju se kroz [Idrizbegović-Zgonić, 2009]:

5.1. Valorizaciju postojećeg, na sve načine i to:

- objektivnu valorizaciju – ona koju je naše vrijeme izreklo ili naznačilo kao svoj odnos prema naslijeđenom prostornom oblikovanju nekog ambijenta ili cjeline. Objekat/struktura mora imati racionalan odnos prema prirodnim, klimatskim i morfološkim uslovima (što se odražava i na energetska efikasnost i racionalnost), te stvarati funkcionalno racionalan i upotrebljiv prostor, aktivirati okolni prostor kao sastavni dio dijela objekta.
- subjektivnu valorizaciju – ona valorizuje valorizovano i utvrđuje autorov lični afinitet prema određenom ambijentu.

5.2. Identifikovanje sa prostorom

- pokušaj autora da pronikne u srž prostornih odnosa u ambijentu. Objekat/struktura vizuelno estetski moraju stvarati kvalitetne odnose sa okolinom u mjerilu, proporciji, volumenima, materijalima stvarajući kontinuitet, akcentirati postojeće pozitivne karakteristike prostora. Neposredni kontakt istorijskog konteksta i novoprojektovanog objekta vrlo često se rješava kroz: usaglašavanje ritma otvora na fasadi, materijala, masa, volumena, rastera, stilsko usaglašavanje, transponovanje i sl.

5.3. Vlastitost izražavanja

- način izražavanja ili jezik oblika mora biti u skladu sa vremenom u kome se gradi, jer je arhitektura odraz svog vremena.

Unlike numerous examples of mega sculptures, the examples of fetish abstraction, breaking ties with continuity of the place, correct treatment of façade sheath may contribute that the space be experienced through all senses, emphasizing emotional character of the building and harmony between façade sheath and impression of built space, by the means of light.

Technological dependencies of traditional architecture, the set of natural characteristics of a place (morphology, climate, etc.) may serve as an idea in shaping and response towards energy efficient construction. The use of light (natural and artificial), the play of masses of closed, half-open and open spaces in interior of volume will encourage the work with complex elements, which also encourage contemporary interpretation of traditional elements on individual buildings, firmly integrated in urban matrix, with strong accent to cultural identity.

The era of technology and application of new materials very frequently radically breaks ties with tradition, place and identity. Architecture has radically transformed its formal possibilities by technological progress and design of new programmes which enable the calculations of complex structures and forms. In the mid-nineties, new ways of digital production of images and simulation of objects influenced also the manner of expression in architecture, which transforms architectural image into event. As such, architecture has started to break ties with the spirit of place, while stratification and complexity of historical context have become neglected. Technology tends to standardize architecture, make it uniform, which results in globalization of architectural thought. Accordingly, the nature of contemporary architecture is not characterized by adapting to historical urban context, so such new buildings/structures are frequently in opposite relationship with context, ignoring and confronting it.

The collision between the old and the new, traditional materials and contemporary technological solutions, leads to "hybridization" of historical urban context,

so in the example of Janus museum (Images 10-13), the tension occurring in the attempt to bridge the span of the century has been achieved by withdrawing new structure against the street array, by setting a new building into an indifferent position against the found structures. Thus the author managed to harmonize his art and aesthetics with historical context and mitigate morphological range, which could not be fully avoided.

5. Principles and role of contemporary interpolations in historical urban context

"Interpolation process or the process of integration of urban events, as well as regularly defined physical architectural interpolation – simultaneous and parallel strategies of urbanism system, simultaneously contribute to the construction of a town" [Mrduljaš, 2011]. Interpolation appears as the most active type of urban recovery, and it has been made from French word: interpoler, which means: to embed – insert a new building into the already existing historical urban unit, which then becomes "aesthetic veneer" of newly built structures. According to Bernard Tschumi, in order to achieve harmonious and aesthetically appropriate building in historical surrounding, it is necessary to explore the relationship among: concept, context and content [Tschumi, 2005]. This relationship may move from indifference, reciprocity to absolute conflict, so it is suggested to architects to direct their activity more towards research and materialization of concept, rather than towards the shaping. Stratification and complexity of historical urban context should be one of key factors taken into consideration during contemporary interpolations in space. Quality parameters and legitimacy of interpolation which influence urban form and typology of heritage, as well as the lessons for contemporary design have been considered through the following [Idrizbegović-Zgonić, 2009]:

5.1. Valorization of the existing, in all manners:

- objective valorization the one proclaimed or denoted by our time as its relationship towards inherited spatial shaping of certain ambience or unit.

Slika 4: Izraz uvažavanja postojećeg istorijskog konteksta uz minimalne savremene intervencije Aneksandra Novičević – stambena jedinica u Bokeškoj ulici.

Figure 4: The role of contemporary interpolations in historical context, A. Novičević, residential unit in Bokeška Street in Podgorica.



Slika 5: Metodom ignorisanja postojećeg novim teži se uspostavljanja ravnopravnijeg odnosa kada arhitekta smatra da je potrebno naglasiti neki element / Andrea Pajković – poslovni inkubator u Bokeškoj ulici.

Figure 5: Methods of complementary contrast in design within the context historical urban pattern, A. Pajković, Bussines Centre in Bokeška Street in Podgorica.



Mora predstavljati generator inovativnosti i pozitivnih univerzalnih karakteristika arhitekture. Interpolirani objekat/struktura mora poštovati metafizičke aspekte konteksta (memorije mjesta, ambijent ...) i koristiti se fenomenologijom prilikom projektovanja prostora.

U istorijskom urbanom kontekstu moguće je djelovati kroz [Idrizbegović-Zgonić, 2009]:

Metodu imitacije – predstavlja oponašanje postojećeg ambijenta ponavljanjem one arhitekture koja je na određenom mjestu stajala i doprinosila cjelovitosti ambijenta, ili postupak kojim novi objekat unosimo u već postojeću istorijsku cjelinu i oblikujemo ga identično susjednom, istorijskom objektu. Ova metoda se graniči sa principom konzervativne restauracije kulturnih dobara. Na Slikama 3 i 4 pokazano je da je kohabitacija istorijskog urbanog konteksta, rekonstruisanog objekta i novih otvora uokvirenih u metalni ram koji funkcioniše kao ispust na fasadi i kontroliše upad dnevnog osvjetljaja, uspjela da ojača strukturnu snagu kompleksa i ponudi novi, izuzetno snažan urbani ambijent.

Komplementarni dijalog sa postojećim – dijalog se može postići pomoću dva naizgled suprotna stava: isticanje ili ignorisanje. Metodom isticanja – naglašavanja teži se uspostavljanjem ravnopravnog odnosa naglasiti neki element vlastite arhitekture kako bi se uspostavio ravnopravniji odnos zatečenog i novoprojektovanog. Može se smatrati i prilagođavanjem novog objekta sa zatečenim istorijskim urbanim kontekstom. Na Slici 5 i Slici 6 prikazana su oba principa komplementarnog dijaloga sa postojećim, na dvije različite fasade istog objekta. „Suvremena arhitektura se treba izvoditi kroz odnose volumena, mjerila, ritma i morfološkog izgleda i da bude prikladna u povijesnim cjelinama, jer je svaka arhitektura naposljetku odraz svog vremena“ [Uskoković, 2014].

Komplementarni kontrast – ima zadatak da nadjača izraz postojećih struktra, kreiranjem osjećaja "napetosti" između volumena.

- Building/structure has to have rational relationship towards natural, climate and morphological conditions (which is reflected also on energy efficiency and rationality), create functionally rational and useful space and activate surrounding space as integral part of the building.
- subjective valorization – it estimates the value of the valued and defines author's personal affinity towards certain ambience.

5.2. Identification with space

- attempt of an author to reach the core of spatial relationships in the ambience. Building/structure visually and aesthetically has to create quality relationships with environment in measures, proportion, volumes and materials by creating continuity, emphasizing the existing characteristics of the space. Immediate contact of historical context and newly designed building has been frequently solved via: harmonization of rhythm of façade apertures, materials, masses, volumes, structural grids, style harmonization, transposition and the like.

5.3. Ownership of expression

- manner of expression or the language of shapes has to be in line with the time of building, as architecture is the reflection of its time. It has to represent generator of innovativeness and positive universal characteristics of architecture. Interpolated building/structure has to comply with metaphysical aspects of the context (memories of a place, ambience ...) and use phenomenology during the design of a space.

In historical urban context it is possible to act through the following [Idrizbegović-Zgonić, 2009]:

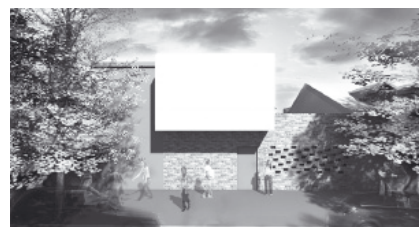
Imitation method – represents imitation of the existing ambience by repeating the architecture which was present at certain place and contributed to the entirety of ambience, or a procedure by which we insert a new building into the existing historical unit and shape it identically with the neighbouring historical building. This method adjoins the principle of conservative

restoration of cultural heritage. Images 3 and 4 present that cohabitation of historical urban context, reconstructed building and new apertures framed into a metal frame functioning as the outlet on the façade and controlling the inflow of daily light, has managed to strengthen structural strength of the block and offer a new, exceptionally strong urban ambience.

Complementary dialogue with the existing one – dialogue may be achieved by two apparently different attitudes: accentuating or neglecting. By establishing equal relationship, accentuating – emphasizing method tends to emphasize certain element of own architecture in order to establish equal relation between the found and newly designed. It can be also regarded as the adaptation of the new building to the found urban context. Images 5 and 6 display both principles of complementary dialogue with the existing one, on two different façades of the same building. "Contemporary architecture should be carried out through the relationships of volume, measures, rhythm and morphological outlook and be suitable in historical units, as each architecture is finally the reflection of its time" [Uskoković, 2014].

Complementary contrast – is assigned to overpower the expression of the existing structures, by creating the feeling of "tension" among volumes. The contrast is treated as aspiration for the opposite, non-harmonious. As this as the most delicate method which is frequently on the edge of decreasing the value of the context, affirming entirely new creative ideas which are frequently the demonstration of power and technological achievements, it was not frequently applied and it did not provide results which can be regarded as successful. It is favourite method of the so-called "star" architects. Dialectical provocation – represents a highly innovated concept, which "provokes" on several levels – from visual, functional, programme which is able to retain provocation blade, social critique during the long period of time, etc. It moves the limits of our perception, feelings and contemplations related to the space, so it may be turned into permanent values.

Slika 6: Metodom isticanja teži se uspostavljanju ravnopravnog odnos postojećeg i novoprojektovanog objekta / Marija Čaćić – stambeni objekat u Bokeškoj ulici.
Figure 6: Methods of contrast used as balancing element between new and existing architecture, M. Čaćić, Bokeška Street in Podgorica.



Kontrast se tretira kao težnja za suprotnim, neharmoničnim. Kako se radi o najdelikatnijoj metodi koja je često na granici da devalorizuje kontekst, afirmiše potpuno nove kreativne ideje koje su često i demonstracija moći i tehnoloških dostignuća, nije se često primjenjivala, niti dala rezultate za koje bi se moglo reći da su uspješni. Omiljen je kod arhitekata zvijezda ("star" arhitekti).

Nevena Mijušković - stambena jedinica u Bokeškoj ulici

Dijalektičku provokaciju – predstavlja visoko inovativan koncept, koji "provocira" na više nivoa - od vizuelnog, funkcionalnog, programskog koji ima sposobnost da zadrži oštricu provokacije, društvene kritike u toku dugog vremenskog perioda itd. Pomjera granice našeg percipiranja, osjećanja i razmišljanja o prostoru, pa se može pretvoriti u trajne vrijednosti.

6. Zaključak

Postavlja se pitanje konačnog stava kada je riječ o intervencijama u Bokeškoj ulici. Da li postoji uspješan model koji garantuje kvalitetan kompromis?

Kao što je rečeno na početku, jedna ideja je da se fenomen tradicije prihvata kao nepromjenljiva datost, a sadržaj koji nastaje metodom repliciranja, citiranja i prepisivanja se jedini prihvata i cijeni kao uspješan. Obično tragajući za vanvremenskim rješenjima, posežemo za prošlašću, tražeći rješenja u "oprobanim" istorijskim slikama. Ovakav pristup reflektuje teret prošlosti i veoma lako može da dovede do dvojake nepovoljnosti: "ili se prošlost i tradicija tretiraju kao statični fenomeni lišeni razvojnosti i zamrznuti u određenom trenutku, ili se formira proizvoljno tumačenje nasljeđa prepušteno krajnje subjektivnom stavu autora koji često svodi na nerazumijevanje" [Petrović, Rašković, 2011].

Sa druge strane, ideja je da potpuno novi prostorni sadržaji i vizuelni oblici, uspostavljeni prvi put u jednom vizuelnom okruženju, treba da izražavaju vrijednosti u vremenu u kome nastaju, kao i da budu njihov trag budućnosti. Raznorodnost izgrađenih sklopova koji čine cjelinu, ilustruju situaciju koju Benington opisuje kao „paradoks budućnosti prošlog” po kome se pravila stvaranja cjeline uspostavljaju tokom njenog nastajanja, tako da djelo ima karakter događaja.

Slika 7: Dijalektička provokacija – izraziti kontrast nove membrane i svijetleće forme sa kubičnim strukturama. Funkcioniše kao spona između prošlosti i budućnosti.. "Koža" objekta predstavlja i njegov nervni centar sa svjetlosnim efektima koje pokazuju jedinstvene arhitektonske karakteristike / Ena Mihailović – Poslovni incubator u Bokeškoj ulici.

Figure 7: Architecture as a dialectic provocation; diametrical contrast between historical structured street and the new façade uses flat membrane, lights and clear cubic forms. This missing link ties past and future. The skin of the new building introduces new dialogue in the architecture of the street, E. Mihailović, Bussines Centre in Bokeška Street in Podgorica.



6. Conclusion

There is a question of final viewpoint regarding interventions in Bokeška Street. Is there any successful model which guarantees a quality compromise? As stated at the beginning, the only idea is that tradition phenomenon be accepted as unchangeable situation, while the content made by the method of replication, citation and transcription is the only one considered as successful. Usually in pursuit for timeless solutions, we turn to past, seeking for the solutions in "tested" historical images. Such approach reflects the burden of the past, and it may rather easily lead to dual adversity: "either the past and tradition are treated as static phenomena deprived of development and frozen in certain moment, or provisional interpretation of heritage is created, indulged to utterly subjective attitude of the author, which frequently leads to misunderstanding" [Petrović, Rašković, 2011].

On the other hand, the idea is that completely new spatial and visual forms, established for the first time in a visual environment, should express the values in time they occur, as well as be their trace of future. Diversity of built contents which make the whole illustrates the situation described by Benington as the "paradox of the future of the past" by which the rules of creating a unit are established during its creation, so that the work has a character of event. Bernard Tschumi in his text *Architecture and Transgression* says the following: "Architecture of pleasure is found where concept and experience of space abruptly coincide, where architectural fragments collide and merge into ecstasy, where architectural culture is endlessly deconstructed, and all the rules are

breached. There is no metaphoric end, only uneasiness and misbalance of expectations. It denies everything – typologies, morphologies, spatial compressions, logical constructions" [Tschumi, 2005].

Therefore, this paper points to the stratification and complexity of historical urban context that should be one of key factors taken into consideration during contemporary interpolations in space.

Because of that, interpolation as the most sensitive design task, and to that end, creation in the spirit of the time is less important than existence of the character of ambience (*genius loci*). By advocating for a very complex context analysis, not supporting either arbitrary eclecticism or a neglecting – non-contextual approach, which does not address the environment in which it emerges.

Derrida writes: "Heritage is not something provided as a whole. It is something that requires interpretations, selections, reactions, response and responsibility. When as a successor, you undertake responsibility, you are not simply subordinated to heritage, and you are not invited to simply maintain or preserve such heritage intact. You have to force it live and survive, and this is the process – selective and interpretive process" [Padgaonkar, 1997].

The acceptance of such concept requests the appreciation of mutual relations through their differences, for what it is necessary to establish new way of thinking, suitable to today's cultural moment. We find codes in spatial experience, which represent nothing else by spatialization of time, which are exactly the old historical town centres.

Slika 8: Potpuno ignorisanje istorijskog urbanog konteksta. Dizajn je prkosno utisnut sa svojim prepoznatljivim stilom, kompjuterski generisan ... dopunjen u kontrastu sa susjednim objektima jer radikalno "lomi" klasičnu simetriju na koju "naslanja" svoju estetiku / Nevena Mijušković - stambena jedinica u Bokeškoj ulici.

Figure 8: Ignoring as suspension method promote computer generated architecture language with detached relationship with surrounding buildings, N. Mijušković, Residential unit in Bokeška Street in Podgorica.



Bernard Tschumi u svom tekstu *Arhitektura i transgresija* piše: "Arhitektura užitka počiva tamo gdje naglo koincidiraju koncept i iskustvo prostora, gdje se arhitektonski fragmenti sudaraju i stapaju u ushitu, gdje je arhitektonska kultura beskonačno dekonstruirana, a sva su pravila prekršena. Nema metaforičnog kraja, samo nelagoda i neuravnoteženost očekivanja. Poništava sve – tipologije, morfologije, prostorne kompresije, logičke konstrukcije" [Tschumi, 2005].

Derida piše: "Nasljeđe nije nešto što je dato u celini. To je nešto što zahtijeva tumačenja, odabire, reakcije, odgovor i odgovornost. Kada kao nasljednik preuzimate odgovornost, vi niste jednostavno potčinjeni nasljedstvu, niste pozvani da prosto održavate ili čuvate ovo nasljeđe netaknutim. Morate ga natjerati da živi i preživi, a to je proces - selektivan i interpretativan proces" [Padgaonkar, 1997].

Stoga, ovo istraživanje ukazuje na slojevitost i kompleksnost istorijskog urbanog konteksta koji treba da bude jedan od ključnih faktora koji se uzima u razmatranje prilikom savremenih interpolacija u prostoru. Interpolacija je tog razloga najosjetljiviji projektantski zadatak, i da u tom smislu stvaranje u duhu vremena proizilazi iz veoma kompleksne analize konteksta, ne podržavajući proizvoljan eklekticizam, niti ignorantski – akontekstualni pristup koji ne tretira ambijent u kome nastaje.

Prihvatanje takvog koncepta traži uvažavanje međusobnih odnosa kroz njihove razlike, za šta je potrebno uspostaviti i novi način mišljenja, koji odgovara današnjem kulturološkom trenutku. Kodove nalazimo u prostornom iskustvu koji predstavljaju ništa drugo nego specijalizaciju vremena, što upravo i jesu stari istorijski gradski centri.

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TRI PROSTORNA AKCENTA U PODGORICI

THREE ARCHITECTURAL LANDMARKS OF PODGORICA

Ključne reči

Podgorica, prostorni akcenti, Sahat kula, spomenik vojvodi Mirku Petroviću, most Milenijum.

Key words

Podgorica, landmarks, Clock Tower, Duke Mirko Petrovic Memorial, Millennium Bridge.

Sažetak

Rad se bavi analizom tri, karakteristična, prostorna akcenta u urbanom tkivu Podgorice. Radi se o Sahat kuli (1667) koja se nalazi u dijelu grada poznatom kao Stara varoš, spomen obelježju (1886), posvećenom vojvodi Mirku Petroviću u novom dijelu Podgorice, poznatom kao Mirkova varoš i mostu Milenijum (2005) na rijeci Morači. Razlog percipiranja ove problematike jeste činjenica da Podgorica, u svom urbanom razvoju, nije imala veći broj građenih, prostornih akcenata koji bi činili značajne elemente urbane slike. Na osnovu godina njihove izgradnje, jasno je da se radi o značajnoj vremenskoj distanci u nastajanju navedena tri objekta. Ova činjenica predstavlja dodatnu mogućnost sagledavanja urbanog razvoja Podgorice. Po svojoj tipologiji i namjeni Sahat kula i spomenik vojvodi Mirku Petroviću građeni su sa namjerom da postanu dominantni prostorni i simbolički znaci. Most Milenijum, sobzirom na funkciju, takvu poziciju nije nosio kao primarni cilj. Svojom arhitekturom i dinamičkim osobinama, za kratko vrijeme, on se izborio za poziciju dominantnog prostornog akcenta u Podgorici. Sahat kula je, do izgradnje mosta Milenijum, predstavljala glavni prostorni akcent Podgorice. Spomenik vojvodi Mirku Petroviću nije mogao ostvariti svoju funkciju, prvenstveno, iz razloga njegovog kratkog trajanja (1886-1918). Takođe njegova pozicija prostornog akcenta nije zaživjela i zbog različitog stava žitelja prema ovom spomeniku, iz političkih razloga.

Abstract

This work deals with three distinctive landmarks in urban core of Podgorica. They are: Clock Tower (Sahat Kula, 1667), situated in old town of Podgorica (Stara Varoš); Memorial (1886) dedicated to Duke Mirko Petrović in new part of Podgorica, also known as Mirko's town; and Millennium Bridge (2005) on Moraca. The reason for perceiving this issue is the fact that Podgorica, in its urban development, didn't have many facilities representing landmarks, which could be significant parts of greater urban picture. Having in mind a period of construction of these sites, it is clear that a significant temporal distance in building of these objects is to be dealt with. This fact represents an additional possibility of reviewing Podgorica's urban development. According to their typology and purpose, both Clock Tower and Memorial are built in order to be dominant landmarks and symbolic signs. Millennium Bridge, considering its function, didn't have such purpose primarily. However, it gained such reputation and position with its architecture and dynamic features. Clock Tower, before Millennium bridge has been built, represented main landmark of Podgorica. Duke Mirko Petrovic 's Memorial couldn't have such function, in the first place, because of its short existence (1886-1918). Also, its objective of a landmark has never been accomplished partially because of citizens' divided opinions about this memorial, for political reasons.

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1. Značaj prostornih akcenata u urbanom kontekstu

Prostorni akcenti predstavljaju karakteristična obilježja u prostoru. Čine ih različiti objekti koji se, uspješno, izdvajaju od mnoštva drugih u izgrađenoj cjelini. Mogu nastati ciljano kao što su muzej Guggenheim u Bilbau (F.Gehry) ili opera u Sidneju (I.Udson) ili se spontano izboriti za takvu poziciju kao što je slučaj sa krivim tornjem u Pzi ili Ajfelovomm kulom u Parizu (Gustave Eiffel). Njihovo izdvajanje može biti proizvedeno nizom različitih faktora. Vizuelno izdvojeni, nameću se posmatraču i zbog svojih karakteristika lako se pamte, postajući ishodišne tačke i orijentiri. Sa tako obezbijeđenom pozicijom, postaju bitni elementi prostornog identiteta i urbane strukture na koje se ljudi oslanjaju u shvatanju suštine urbanog prostora [Lynch, 1972]. Prostorni akcenti igraju ulogu nosioca informacije koja potvrđuje "pravo mjesto" i cilj kojom se kristalizuje prostorna situacija [Cullen, 1971]. Veoma često prostorni akcenti, pored svoje pozicije i vizuelnih osobenosti nose elemente vezane za istorijske događaje. U tom slučaju takvi objekti dobijaju i karakter javnog simbola, što dopunjuje njihov značaj [Schulc, 1963]. Prenoseći određenu informaciju posmatraču, kroz svoja simbolička i direktna značenja, prostorni akcenti profilisu arhitektur kao svojevrsan jezik komunikacije [Joedicke, 2009].

2. Kratki istorijat urbanog razvoja Podgorice

Sa aspekta shvatanja prostornog i društvenog konteksta, koji su uticali na izgradnju pomenuta tri prostorna akcenta, neophodno je dati uvid u kratki istorijat razvoja urbane matrice Podgorice. Ovim prikazom se pravi jasniji uvid uzročno-posledičnih veza koji su produkovali objekte, predmete ovog rada.

2.1. Prvi predstavlja period vladavine Otomanske imperije. Zauzimanje Podgorice se desilo 1445 godine i osnivanje naselja, na današnjem mjestu Stare varoši 1466 godine na temeljima predhodnih naseobina Ribnice [Ivanović, 1974]. Tvrđava Podgorica (prema jednim podacima) formirana je 1466 pod nadzorom Hasan-Paše [Jiriček, 1951]. Pomenuti autor je imao utemeljeno mišljenje da

je utvrđenje zidano materijalom sa rimske Duklje (Doclea) koja se nalazi uzvodno, na ušću Zete u Moraču, što je dokazano analizom fragmenata u zidovima. Prema drugim podacima, godina 1474 se uzima za pad dotadašnjeg naselja Ribnica i ona od tada dobija naziv Podgorica [Brajović, 2007]. Utvrđena varoš je imala sve odlike orijentalnog, urbanog, karaktera. Na utvrđenim zidovima su se nalazila četiri ulaza: Zetski, Kučki, Malisorski i Osmanagića kroz koju su vodili glavni putevi u grad. Ispred ulaza Zetskog puta u utvrđeni grad sazidana je Sahat kula oko koje se nalazila tržnica koja je, samim tim, poprimila i ulogu mjesta susreta.

2.2. Drugi period urbanog razvoja Podgorice počinje nakon nekoliko godina pošto je, 1879 godine, crnogorska vojska ušla u tadašnju Podgoricu [Ivanović, 1974]. Po naređenju Knjaza 1885 godine, na desnoj strani rijeke Ribnice u polju "Livade" sa Urbanističkog plana, na teren, preneseni su glavni elementi novog dijela grada nazvanog Mirkova Varoš. Centralni dio Mirkove varoši bio je prostor današnjeg Trga republike. On je prema urbanističkom planu projektovan kao trg koji je ujedno korišten i kao pijaca jer su se nalazili "sa istočne strane betonski stolovi". U samom njegovom središtu se nalazio spomenik vojvodi Mirku Petroviću koji je izgrađen 1886 godine [Ivanović, 1974]. Urbanistički plan je izradio inženjer Vorman, na površini 60 ha [Mijović, 1964]. Osnovnu koncepciju Vormanovog plana činio je središnji trg-pijaca površine 1ha, dok je ostali prostor uslovljen unakrsnim rasporedom pet paralelnih ulica sjever-jug i sedam u pravcu istok-zapad [Ivanović, 1974]. Vezu između Stare i Nove varoši, preko Ribnice, činila su dva mosta iz osmanskog perioda (jedan na ušću Ribnice u Moraču i drugi Tabački). Za vrijeme Kneginje Milene podignut je novi kameni most koji predstavljao glavnu vezu između dvije varoši [Raičević, 1971].

Do drugog svjetskog rata Podgorica se razvijala i živjela u logično sraslom urbanom tkivu Stare i Mirkove varoši gdje je stalno rasla ekonomsku premoć novog dijela grada. Podgorica je teško stradala u drugom svjetskom ratu jer je bombardovana preko 70 puta i potpuno je razorena.

1. The importance of architectural landmarks in urban context

Architectural landmarks present distinctive points in space. Facilities, representing landmarks, can be created for various purposes, but they are striking out of surrounding. They can be created to reach that particular objective, like Guggenheim museum in Bilbao (F. Gehry) or Sydney Opera House (I. Udson), or they can establish such reputation spontaneously, like Leaning Tower in Pisa, or Eiffel Tower in Paris (Gustave Eiffel). Their impressiveness can be achieved by a sequence of various factors. Visually eye-catching, imposing to a beholder, they are easily recognized and remembered because of their features, so they also have a purpose of starting points and markers. Having such position, they become important parts of spatial identity and urban structure that people lean upon in order to comprehend the core of urban space [Lynch, 1972]. Landmarks often have a role of carrying information to confirm "right place" and the purpose of crystallizing spatial situation [Cullen, 1971]. Very often, landmarks, beside their position and visual qualities, have some elements of historical events incorporated. In that case, such objects are also characterized as public symbols, in addition to their importance [Schulc, 1963]. Carrying certain information to the observer, through their symbolic and direct meanings, landmarks profile architecture as a sort of communication system, such as language [Joedicke, 2009].

2. Short history of urban development of Podgorica

From the point of view of spatial and social context, that affected building of three aforementioned landmarks, it is necessary to give a short review of development of urban matrix of Podgorica. This overview helps in making a clearer insight of cause and effect relations, which produced facilities, main subjects of this work.

2.1. The first one is a period of Ottoman Empire reign. Podgorica occupation occurred in 1445 and establishing settlements occurred in 1466 in area currently known as Old Town, on the foundations of former settlements of Ribnica [Ivanović, 1974].

2.3. Treći period razvoja Podgorica doživljava nakon drugog svjetskog rata. Grad je nakon oslobođenja od okupatora, 1946 godine, dobio naziv Titograd. Novi urbani razvoj bazirao se na dva Generala plana. Jedan je otpočet sa radom 1950 godine . Njegovu koncepciju dao je arhitekta Ljuba Ilić sa saradnicima. Plan je bio baziran na kapacitet 60.000 stanovnika do 2000-te godine. Ovaj plan nije realizovan jer je bio neusklađen sa tadašnjim ekonomskim razvojem. Novi Generalni urbanistički plan je povjeren prof.arh. Milošu Somborskom čiji se koncept zasnivao na broju od 45.000 stanovnika do 1957 godine. Razvoj grada je podrazumijevao tri cjeline: Nova varoš (bivša Mirkova), Star varoš i novi dio grada na desnoj obali morače. Svakom od ovih djelova opredijeljen je razvoj oko sopstvenog jezgra—centra a sva tri bi bila međusobno povezana [Ivanović, 1974].

Sve intenzivnije širenje Podgorice na desnoj strani rijeke Morače značilo je potrebu za izgradnjom mostova u svrhu povezivanja svih segmenata grada. Pored predhodno izgrađenih mostova, most Milenijum predstavlja posledicu potreba za što boljim međusobnim vezama grada sa obje strane Morače.

Širenje grada , sljedećim urbanističkim planovima, intenzivirao je širenje grada na zapad, prema rijeci Marezi i na istok prema rijeci Cijevni, preko željezničke pruge, koja je predhodno predstavljala krajnju granicu urbanog razvoja

3. Tri prostorna akcenta u Podgorici

3.1. Sahat kula u Staroj varoši

Sahat kula (1667) predstavlja prostorni akcent koji je, ne samo u kolektivnoj memoriji, kod stanovnika Podgorice ostavio snažan pečat. O tome svjedoče mnogobrojne pjesme, priče i muzičke numere poznate u Crnoj Gori , tako da je ovaj objekat impregniran u mnogobrojne segmente lokalne kulture. Sahat kula Predstavlja najupečatljiviji prostorni akcent Stare varoši. Sagrađio ga je , kao poklon svom gradu, Hadži-paša Osmanagić [Zlatičanin, 1933]. Slobodnostojeći je objekat, kvadratnog oblika, izrađena od pritesanog kamena i tesanog na čoškovima. Kubična forma kule završava se četvorovodnim krovom iz koga se diže osmougaona kamena forma koju prati istougaoni krov.

Slika 1: Pozicije: Sahat kule (1), Spomnik Vojvode Mirka (2), most Milenijum (3).

Figure 1: Locations in the City: Sahat Tower (1), Memorial of Duke Mirko (2), Millenium Bridge (3).



Fortification Podgorica (according to some data) was founded in 1466 under the surveillance of Hasan-pasha [Jiricek, 1951]. This author had his own reasons to believe that fortification was built using materials from Roman Doclea, situated upstream, on the confluence of Zeta into Moraca, proved by fragment analysis in walls. According to some other information source, 1474 was taken as a year of falling of former settlement Ribnica and then this settlement got name Podgorica [Brajovic, 2007]. This established settlement had all features of oriental urban core. There were four entrances on fortification's walls: Zeta's, Kuci's, Malisori's, and Osmanagic's, through which lead main roads into the town. In front of Zeta's entrance into fortification town, Clock Tower was built, having a market in its vicinity, which, thus, became a meeting point.

2.2. The second period of urban development of Podgorica starts in 19th century. More precisely, it occurred a few years after 1879, when Montenegrin military entered former Podgorica [Ivanovic, 1974]. Following Prince's orders from 1885, on the right bank of river Ribnica, on a terrain of field called "Livade" in urban plan, there were carried over main elements of new part of the town called Mirko's Town. Central part of Mirko's Town is the area of current Republic Square. It was designed as a square but also used as a market because there were "concrete tables on the east side" according to urban design. In its central part, there was a memorial to Duke Mirko Petrovic [Ivanovic, 1974]. Urban design was work by engineer Vorman, on area of 60ha [Mijovic, 1964]. The basic concept of Vorman design was middle square-market, occupying area of 1ha, while the remaining area was characterized as crossed layout of five parallel north-south streets and seven east-west streets [Ivanovic, 1974]. Connection between Old and New Town, over river Ribnica, consisted of two bridges from the Ottoman period (one at the confluence of Ribnica into Moraca and the other one was Tabacki). During the time of Princess Milena, there was a new stone bridge built which represented a main connection structure between

two towns [Raicevic, 1971]. Until WWII, Podgorica was developing and flourished in logically connected urban core of Old and Mirko's Towns, where economical superiority of new part of town constantly grew. Podgorica was heavily damaged in WWII, because it was bombed over 70 times and the city was completely demolished.

2.3. Third period of development of Podgorica was after WWII. After its liberation from occupiers in 1946, it changed name into Titograd. New urban core had a base on two General Urban Designs. One of them started in 1950. Its concept was given by architect Ljuba Ilic with his coworkers. The plan was based on assumption of 60 000 inhabitants until 2000. This plan was not realized because it wasn't in concordance with economical growth at that particular moment. New General Urban Design was entrusted to architecture professor Milan Somborski, whose concept was based on 45 000 inhabitants until 1957. Town development considered three units: New Town (former Mirko's Town), Old Town and new part of town on right bank of Moraca. It was decided for each of these units to develop around their inner core – center, and all three of them would be mutually connected [Ivanovic, 1974]. As time went by, Podgorica grew on the right bank of Moraca more and more intense, so it required building bridges for the purpose of connecting all parts of the city. Beside previously built bridges, Millennium Bridge represents a consequence of requiring connections from both sides of Moraca as good as possible.

City growth, according to next urban designs, intensified spreading the city towards west, to river Mareza, and towards east, to river Cijevna, over the railway, which previously presented final boundary of urban development.

3. Three landmarks of Podgorica

3.1. Clock Tower in Old Town

Clock Tower (1667) represents a landmark which, not only in collective memory of Podgorica's citizens, left the strong impression. Numerous poems, stories and songs widely known in Montenegro prove that, so this facility is being impregnated into numerous parts of local culture.

Slika 2: Sahat kula. Početak XX vijeka.
Figure 2: Sahat Tower, Early 20th century.



Slika 3: Sahat kula. Fragment gornjeg dijela.
Figure 3: Sahat Tower, upper part.



Slika 4: Sahat kula. Pogled prema zapadu.
Figure 4: Sahat Tower, Eastern view.



Na samom vrhu zida sa sve četiri strane nalaze se otvori sa punim lukom. Ispod njih se nalaze manji otvori koji su imali višestruku ulogu (osvjetljenja, vizure ili su služili kao puškarnice). Unutrašnjost kule je sadržala drveno stepenište sa četiri podesta. U okruženju Sahat kule nalazila se pijaca i prostor za okupljanja pa je bio formiran i trg. Ono što predstavlja raritet u islamskoj arhitekturi jeste da je visočija od minareta obje džamije u Staroj varoši (Osmanagića i Starodoganjske). Sahat kula je visoka oko 16m i kao takva bila je najvisočiji objekat u Podgorici i na kraju XX vijeka.

Sa takvom visinom, s obzirom na manje vertikalne gabarite u okruženju, pored stečene simboličke uloge, predočavala je orijentir u prostoru. Realna je pretpostavka da su nevelike visine Sahat kule i minareta pored džamija posledica svijesti graditelja o seizmičkom hazardu. Ulogu dominantnog gabarita nije izgubila prema Staroj varoši dok je taj efekat, nesmotrenom planskom gradnjom, uništen tako da se prostorni akcent, iz nekih vizura, sve više svodi na simboličko značenje i elemenat kolektivne memorije.

3.2. Spomenik vojvodi Mirku Petroviću

Nakon oslobođanja Podgorice od turske okupacije (1879) otpočelo se sa izgradnjom Mirkove varoši (1885) godine. U centralnom dijelu nove urbane cjeline izgrađeno je dominantno spomen obelježje vojvodi Mirku Petroviću. Radi se o dominantnom obelisku na trostepenom, kaskadnom postamentu nepoznatih dimenzija. U blizini spomenika bila su napravljena dva bunara zvana "tulumbi" [Ivanović, 1974]. Logičnom se čini potreba da se u jednom sasvim novom, horizontalno naglašenom, urbanom tkivu postavi adekvatan prostorni akcent koji bi markirao fizičko i psihološko središte novog dijela grada. Iz rijetkih fotografija se može zaključiti da je spomenik dominirao prostorom.

Napravljen je kao prostorni akcent memorijalnog karaktera. Iz preostale fotodokumentacije se vidi da je spomen obelježje bilo ograđeno metalnom ogradom, što je bilo neuobičajeno za objekat postavljen na javnom mjestu.

Ovakav prostorni tretman potvrđuje, istorijski utemeljeno, postojanje značajnog broja političkih protivnika što se dokazalo rušenjem spomenika (1918), odmah nakon Podgoričke skupštine. Podgorička skupština 1918 - čiji je zvanični naziv: Velika narodna skupština - ustanovljena suprotno tada važećem Ustavu države Crne Gore i njenom pravnom poretku - dana 26. novembra 1918. godine (13. novembra po starom kalendaru) donijela je Odluku kojom je: ukinuta država Crna Gora, njena teritorija unitaristički sjedinjena (pripojena) teritoriji države Srbije i njen narod inkorporiran u srpski [Šuković, 2005].

Ne ulazeći u estetske kvalitete spomenika vojvodi Mirku Petroviću već cijeneći vizuelne efekte na osnovu raspoloživog foto materijala, jasno je da se radi o prostornom akcentu koji je svojom pozicijom i dimenzijama opravdao očekivanja. Formiranje jedinstvene kolektivne memorije i zajedničkog stava o njegovim simboličkim porukama bilo je nemoguće s obzirom na podjele u tadašnjem crnogorskom društvu i različitom viđenju istorijske uloge vojvode Mirka Petrovića.

3.3. Most Milenijum na rijeci Morači

Posmatrajući kontinuitet građenja Podgorice poslije drugog svjetskog rata, ne samo kroz personalnu percepciju već i kroz sve segmente kolektivne memorije, može se zaključiti da nije bilo pokušaja niti spontanog formiranja značajnog objekta, koji bi naslijedio prostorne i simboličke attribute Sahat kule. Nesporna je činjenica da su arhitektonski objekti hotel "Podgorica" djelo Svetlane-Kane Radević, katolička crkva djelo Zvonimira Vrkljana, zgrada "Stare vlade" djelo Radosava Zekovića, vojni soliteri djelo Stanka Fabrisa, stambene zgrade "pet udovica" djelo Miška Dmitrovića, blok V djelo Milete Bojovića, svojom arhitekturom kvalitetno markirali urbanu matricu Podgorice. Protokom vremena ipak nijesu izdejsvovali poziciju prostornih akcenata koje bi konkurisale za poziciju "identifikacionog faktora" grada. Takvu je za sebe, bez sumnje, već obezbijedio most Milenijum autorsko djelo prof.dr Mladena Uličevića. (Građevinski fakultet univerziteta u Podgorici).

Slika 5: Sahat kula. Pogled prema sjeveru.
Figure 5: Sahat Tower, Southern view.



Slika 6: Spomenik vojvodi Mirku Petroviću.
Figure 6: Memorial of Duke Mirko Petrović.



Clock Tower is the most significant landmark of Old Town. It was built by Hadzi-pasha Osmanagic, as a present to his town [Zlaticanin, 1933]. It's a freestanding facility, square-shaped, made of rough-cut stone, brute on its corners. Cubic form of a tower ends in hipped, from which there is raising octagonal stone formation, followed by octagonal roof.

There are openings with full arch on the top of the wall from all four parts. Beneath them, there are smaller multi-function openings (illumination, view, or loophole). Inside the tower there was a wooden staircase with four podia. In Clock Tower vicinity, there were a market and a gathering place, so they formed a square. What is rarely seen in Islamic architecture, is that this tower is higher than minarets of both mosques in Old Town (Osmanagic and Starogajnska). Clock Tower's height is 16m, and as such, it was the highest facility in Podgorica even at the end of 20th century.

With such height, considering smaller vertical dimensions in vicinity, besides being a symbol, it is also a landmark. There is a real assumption that relatively small dimensions of Clock Tower and minarets next to the mosques express creator's conscience of seismic hazards. Role of domineering titan wasn't lost when compared to Old Town, while that effect was destroyed by reckless urban planning and building. Landmark function, from some points of view, comes to symbolic meaning and element of collective memory.

3.2. Duke Mirko Petrovic Memorial

After Podgorica's liberation from Turkish occupiers (1879), building of Mirko's Town started (1885). In central part of the new urban unit, outstanding memorial to Duke Mirko Petrovic was built. It is a dominant obelisk on three-stage cascade plinth of unknown dimensions. Near Memorial, there were two wells, called "tulumbe" [Ivanovic, 1974]. It seems logical to require appropriate landmark to point to physical and psychological center of new part of the city in a completely new, horizontally emphasized urban core. Rare photographs confirm that monument was dominant part of that particular space.

It was made as a landmark of memorial purpose. Remaining photo documents

obviously indicate that memorial was surrounded by metal fence, which is unusual for a monument on public place. This kind of spatial treatment confirms, historically established, existence of significant number of political opponents, which proved in destruction of this memorial (1918), right after Podgorica Assembly. This event from 1918 – having full name The Great National Assembly of the Serb People in Podgorica – established in spite of valid Montenegrin Constitution of that time and its legal order – on 26 of November (13th of November according to old calendar) declared abolition of Montenegro as a state, its territory unitarily united with territory of Serbia and its people incorporated with Serbian people [Sukovic, 2005].

Having in mind visual effects based on available photo material of Duke Mirko Petrovic Memorial and not considering its aesthetic qualities, it is clear that this Memorial represents landmark which fulfilled expectations in terms of its position and dimensions. Forming of unique collective memory and community attitude about its symbolic messages were impossible considering divisions in former Montenegrin society and different vision of Duke Mirko Petrovic's historical role.

3.3. Millennium Bridge on Moraca

Observing continuous building of Podgorica after WWII, not only through professional perspective, but also through every segment of collective memory, there imposes a conclusion that there was neither an attempt nor spontaneous forming of a significant facility, inheriting landmark attributes of Clock Tower. Indisputable is the fact that some architectural works, such as hotel "Podgorica" (work of Svetlana-Kana Radevic), catholic church (Zvonimir Vrkljan), Government Building and Office (Radosav Zekovic), military tower blocks (Stanko Fabris), residential buildings "5 udovica" (Misko Dmitrovic), Blok V (Mileta Bojovic), are facilities of a significant high-degree quality on urban core of Podgorica. As time passed by, they didn't obtain a landmark position to apply for "identifying characteristics" of city. That position is, without any doubts, granted for Millennium Bridge in Podgorica, a work by Prof. Mladen Ulicevic, Ph.D (Faculty of Civil Engineering, Podgorica).

Slika 7: Spomenik vojvodi Mirku Petroviću u širem kontekstu.

Figure 7: Wide view of the ambient of memorial of Duke Mirko Petrović.



Slika 8: Most Milenijum u širem kontekstu.

Figure 8: Aerial view of Millennium Bridge.



Slika 9: Most Milenijum u kontekstu dinamičke ravnože sa Hotelom Podgorica.

Figure 9: Hotel Podgorica with a dominant pylon of Millennium Bridge.



Za vrlo kratko vrijeme ovaj most je postao objekat koji je najviše fotografisan, kako sam tako i u panorami grada. Činjenica, da ga je nekoliko privatnih i državnih preduzeća inkorporiralo u svoj zaštitni znak takođe govori o ovom mostu kao identifikacionom faktorom sa Podgoricom.

Razlozi pozicije koju je ovaj most izborio u urbanoj slici Podgorice su višestruki i utemeljeni. Savremenim oblikovnim izrazom on pokazuje da nosi duh vremena što je jedan od obaveznih atributa arhitektonskog djela [Kadijević, 2010]. Njegov odnos prema zatečenom prostoru je nesumnjivo kontekstualan i predstavlja klasičan primjer kvalifikativa "Genius loci" [Shulz, 1980]. Ističe se u prostoru svojom veličinom i dominira na umjeren i optimalan način [Keler, 1988].

Suštinsku odliku njegove arhitektonske kompozicije čini kosi pylon sa zategama, koji svojim učinkom obezbjeđuje brz perceptivni proces i pamtljivost. Dinamika kosine je jedan od najefikasnijih elemenata u opažajnim procesima forme [Arnhajm, 1977]. Bijela boja pilona i kablova su lako primjetljivi kao dominantna slika na plavoj podlozi neba, rijeke, zelenilu okolnih parkova i raznobojnih zgrada. Ovaj momenat predstavlja klasičan primjer relacije "figure i podloge" u procesu dobrog opažanja [Arnhajm, 1987]. Kada je most Milenijum u pitanju, može se reći da njegove predhodne karakteristike predstavljaju attribute koji će pokazati otpornost na vrijeme (Timeless) [Paszkowski, 2011].

4. Zaključak

Ovo istraživanje posmatra fenomen nastanka i kvaliteta tri vizuelna akcenta u cjelokupnom urbanom tkivu Podgorice. Ukazano je na značaj prostornih akcenata, kao bitnog elementa, svake urbane aglomeracije. Ciljana analiza je napravljena kroz osvrt na tri bitna perioda koji su ostavili traga na urbani razvoj i arhitekturu Podgorice. U cilju razumijevanja društvenog konteksta, percipirano je vrijeme vladavine otomanske imperije (1445-1879). Tada se formira dio grada poznat pod imenom Stara varoš. Realizovana je po orijentalnoj matrici i predstavlja embrion razvoja današnje Podgorice.

Drugi period predstavlja vrijeme od 1879 do 1914 god. (do početka prvog svetskog rata). Tada crnogorska vlast urbanizuje Podgoricu širenjem na desnu stranu rijeke Ribnice, formirajući Mirkovu varoš po nacrtu inženjera Vormana. Do kraja drugog svetskog rata Podgorica se razvijala u aktivnoj simbiozi dva predhodno formirana urbana segmenta. Treći period koji definiše razvoj današnje, savremene, Podgorice počinje nakon drugog svetskog rata i karakteriše ga širenje, prema zapadu, na desnu stranu rijeke Morače kao i prema istoku, preko željezničke pruge. Analiza pojavnosti i karakteristika posmatranih urbanih akcenata pokazala je izuzetnu snagu trajanja Sahat kule u vremenu, prostoru i kolektivnoj meotiji građana Podgorice, koj je dosegla ulogu simbola, što je jedan od najbitnijih elemenata vrednovanja ovih prostornih akcenata.

Spomenik vojvodi Mirku, rađen sa ambicijom, ne samo da postane prostorni reper već i da se apsorbuje cijeli kompleks značenja kao što su borba za državnost, viteštvo i rodoljublje. Rušenje ovog spomenika pokazuje da je za takvu poziciju potreban adekvatan društveni kontekst koji će obezbijediti konsezus u shvatanju simboličkih značenja i njihovih vrednovanja. Komparacije radi, Sahat kula je preživjela odlazak osmanske imperije i ako je predstavljala jedan od atributa njene kulture i moći jer se, vremenom, uselila u kolektivnu memoriju svih stanovnika. Postavljanje krsta, nakon oslobođenja Podgorice, na njenom vrhu ne poništava kontinuitet njenog trajanja sa najboljim kvalitetima prostornog repera. Veća šteta nanijeta je, ovom objektu, izgradnjom velikih gabarita loše arhitekture.

Most Milenijum predstavlja fenomen spontano nastalog repera koji je nadmašio očekivanja da je, ne isključujući mogućnost, projektovan i sa takvim ciljem. Za vrlo kratko vrijeme (2005-2016) postao je, nezvanični, zaštitni znak savremene Podgorice što je u elaboraciji pokazano. Ovakva njegova pozicija će, s obzirom na uočene attribute, biti sve čvršća sa protokom vremena. Razlozi koji su doprinijeli takvoj poziciji mosta Milenijum, razmatrani su analitički i argumentovano utemeljeni sa aspekta arhitektonske teorije.

For a surprisingly short period of time, this bridge has become the most photographed object, as a single unit as well as a part of city panorama. The fact that a few companies (both public and proprietary) incorporated it into their trademarks, speaks volumes about this bridge as Podgorica's landmark. Reasons for landmark position held by this bridge in urban picture of Podgorica are multiple and well-established. Having contemporary shaped expression, it appears to have a temporal spirit of period of building, which is one of the mandatory attributes of architectural work [Kadijevic, 2010]. Its relationship with the existing space is, without any doubt, contextual and it represents a classic example of determiner "Genius loci" [Shulz, 1980]. It emerges in area because its size and dominates in moderate and optimal way [Keller, 1988]. The essential feature of its architectural composition consists of slope pylon with backstays, which provides quick perception and remembering it. Slope dynamics is one of the most efficient elements of perceptual forms [Arnheim, 1977]. White coloured pylons and cables can easily be noticed as an outstanding picture on blue bases of sky and river, green base of parks in vicinity and colourful buildings. This image represents classical example of "figure and base" relationship in process of good perception [Arnheim, 1987]. Considering Millennium Bridge, all its aforementioned features represent timeless characteristics [Paszkowski, 2011].

4. Conclusion

This research observes phenomenon of creation and quality of three landmarks in whole urban core of Podgorica. The significance of landmarks is being pointed out, as important element of each urban agglomeration. Objective analysis was made through the review of three important periods of time, which left their mark on urban development and architecture of Podgorica. For the purpose of understanding historical context, the first period of time perceived was period of Ottoman Empire ruling (1445-1879). During that time, there was formed part of city, now known as Old Town. It was realized using oriental matrix and it represented embryo of development of modern Podgorica. Second significant period

is 1879-1914 (until Great War started). That was the time when Montenegrin authorities made Podgorica an urban city by spreading it to the right bank of Ribnica, making Mirko's Town according to sketches of engineer Vorman. Until the end of WWII, Podgorica was developing thanks to active symbioses of two previously formed urban parts. The third period, which also defines contemporary Podgorica, has started after WWII, and its main characteristic features are: western spreading towards right part of Moraca, and eastern spreading over railways. Analyses of incidence and features of reviewed urban landmarks showed an extraordinary strength of Clock Tower duration over the time, space and collective memories of Podgorica's citizens. It has reached status of a symbol, which is one of the most important elements of evaluating these landmarks. Duke Mirko's Memorial, made ambitiously, not only to represent landmark, but also to be absorbent of many complex meanings, like struggle for statehood, chivalry and patriotism. Demolishing of this memorial has showed that such position requires a proper social context to provide consensus in comprehension of symbolic meanings and its evaluation. For comparison purposes only, Clock Tower survived departure of Ottoman Empire even though it represented one of the landmarks of their culture and power, since it became part of collective memory of citizens of Podgorica during the time. Placing a symbol of cross on its peak, after Podgorica was liberated, did not void either its continuous duration either its best qualities. This facility suffered more damage by building large dimensions of improper architecture.

Bridge represents phenomenon of accidentally created landmark which exceeded expectations, but without excluding the possibility that it was designed for that specific purpose. For a brief period of time (2005-2016), it became unofficial trademark of contemporary Podgorica, as this elaboration showed. This landmark, considering its qualities, would be persistent in a higher degree as time goes by. Reasons for Millennium Bridge being a landmark were examined on arguments foundations and analytically, from the points of architectural theory.

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POST-INDUSTRIJSKA CRNA GORA: TRANSFORMACIJA_PORTO MONTENEGRO

POST-INDUSTRIAL MONTENEGRO: TRANSFORMATION_PORTO MONTENEGRO

Ključne reči

Postindustrijski, turizam, prostor, transformacija.

Key words

Post-industrial, tourism, space, transformation.

Sažetak

Industrijski razvoj gradova u bivšoj Jugoslaviji (SFRJ), posebno karakterističan za prvih trideset godina nakon II svjetskog rata, značajno je opadao osamdesetih a gotovo potpuno prekinut devedesetih godina XX vijeka. Raspad SFRJ, ratni sukobi, sankcije i tranzicioni procesi su, između ostalog, promijenili i težište regionalne ekonomije. Paralelno sa tim procesima, na globalnom nivou, pojavom informatike i digitalnih tehnologija dolazi do sve većeg razvoja tercijarnih djelatnosti što za posljedicu ima razne oblike deindustrijalizacije i početak tzv. informacionog tj. post-industrijskog doba. U Crnoj Gori je također došlo do gašenja većine nekadašnjih industrijskih aktivnosti. Prisutne su različite strategije prenamjene koje najčešće ne prepoznaju potencijal tih prostora kao industrijskog nasljedja, pa se industrijski objekti u najvećem broju slučajeva potpuno ili djelimično uklanjaju i zamjenjuju novim sadržajima. To je slučaj u gotovo svim gradovima na teritoriji Crne Gore, a karakteristični prostorni scenariji se uočavaju u Podgorici, Cetinju, Beranama i Tivtu. Od posebnog je značaja prostorna transformacija bivšeg vojno-remontnog Arsenala u Tivtu koja je otpočela 2007. godine nakon procesa privatizacije. Kada je ova obimna prostorna transformacija kroz projekat pod nazivom "Od Arsenala do Porto Montenegro" prikazana na XI Bijenalu arhitekture u Veneciji 2008. godine, proces je bio u samom početku. Danas je Porto Montenegro u Tivtu uveliko prepoznat kao značajna mediteranska nautičko-turistička destinacija.

Abstract

The industrial development of cities in former Yugoslavia (SFRY), especially typical for the first three decades following World War II, was considerably declining during the 1980s and almost totally came to a halt over the 1990s. The dissolution of SFRY, armed conflicts, embargo and transition processes shifted, among other things, the focus of regional economy. In parallel with those processes, the global rise of IT and digital technologies resulted in boosting development of tertiary activities, which has derived different forms of deindustrialisation and the beginning of the so-called information, i.e. post-industrial era. In Montenegro as well, most of the former industrial activities were suspended. There have been various strategies for repurposing that most frequently do not recognise the potential of those spaces as industrial heritage, so industrial structures are in most cases fully or partly removed and substituted by new facilities. This is the case with nearly all the cities in the territory of Montenegro, while the characteristic spatial scenarios are notable in Podgorica, Cetinje, Berane and Tivat. A special importance is attached to the spatial transformation of the previous naval base Arsenal in Tivat, which commenced in 2007 following the process of privatisation. When this large and significant spatial transformation was presented at the 11th International Architecture Exhibition in Venice 2008 through the project named "From Arsenal to Porto Montenegro", the process only began. Nowadays, Porto Montenegro in Tivat is largely recognised as a significant Mediterranean nautical tourist destination.

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1. Post-industrijski scenariji

Sve do pedesetih godina XX vijeka Crna Gora je bila industrijski zaostalo područje (1939. postojala su samo 24 industrijsko-zanatska preduzeća sa 1.355 radnika; u periodu 1947-1990. industrijska proizvodnja u Jugoslaviji je povećana 27 puta, u Crnoj Gori je to povećanje bilo 123 puta ili 11% godišnje)[Rastoder, 2012]. Nakon Drugog svjetskog rata većina crnogorskih gradova je, u skladu sa strategijom tadašnje SFRJ, bila razvojno pokrenuta upravo nekim oblikom industrije. Devedesete godine XX vijeka donijele su značajne promjene na balkanskim prostorima. Ratni sukobi i raspad SFRJ rezultirali su opštom društvenom i prostornom devastacijom u gotovo svim djelovima bivše Jugoslavije, nakon čega je u novoformiranim državama naglo došlo do procesa privatizacije. To se primarno odrazilo upravo na industriji, usljed čega su proizvodni procesi bili privremeno ili trajno blokirani. Neaktivne i napuštene industrijske zone, kompleksi i zgrade su ubrzo postajali "prostori bez sadržaja" čekajući adekvatne prostorne planove i investitore. Jedan od prisutnih razvojnih scenarija vezanih za bivše industrijske zone u Crnoj Gori je i totalna "re-urbanizacija prostora" tj. potpuno nestajanje industrijskih prostora i formiranje nove urbane matrice, najčešće stambene, komercijalne ili turističke namjene. Ovaj scenario karakterističan je za Podgoricu gdje zbog stalnih migracija iz svih djelova države u glavni grad raste potreba za stambenim i komercijalnim zonama (Shopping Mall "Delta City" na prostoru nekadašnje fabrike namještaja „Marko Radović“ (2008); stambeno-poslovni blok "Čelebić/City" na prostoru bivše Frabrike za preradu metalnih legura "Radoje Dakić" (2012); stambeno-poslovna zgrada "Zetogradnje" na prostoru stare gradske mljekare (2014) i sl.), ali i za pojedine gradove na jugu Crne Gore koji time dobijaju slobodne prostore za razvoj turističko-uslužnih djelatnosti.[Stamatović-Vučković, Kujundžić, Bojković, 2012]

U Cetinju je na lokaciji bivše industrijske zone "Stari Obod", u blizini centra grada, u toku izgradnja Univerzitetskog kompleksa fakulteta umjetnosti (Fakultet likovnih umjetnosti, Fakultet dramskih umjetnosti,

1. Post-industrial scenarios

Before World War II, Montenegro had been an industrially underdeveloped area (in 1939, there were only 24 industrial businesses and craftsmen's workshops employing 1,355 workers; in the period 1947-1990, industrial production in Yugoslavia increased by 27 times, while the corresponding increase in Montenegro was by 123 times or 11.6% per year) [Rastoder, 2012]. After World War II, all Montenegrin cities were, according to the SFRY development strategy of the time, driven to develop in particular by some form of industry. The 1990s brought significant changes in the Balkans. Armed conflicts and dissolution of SFRY resulted in overall social and spatial devastation in nearly all parts of former Yugoslavia, followed by the process of privatisation in the newly formed states. This was primarily reflected in industry, as the fundamental branch of economy in the former joint country, and production processes having been temporarily or, more often, permanently blocked, which soon caused industrial buildings and complexes to become "spaces without contents", waiting for adequate urban planning and investors.

One of the topical development scenarios was a total "re-urbanisation of space", i.e. complete disappearance of industrial complexes and structures and formation of a new urban matrix, most frequently for residential, commercial or tourist purposes. The establishment of a completely new urban matrix in the former industrial areas was characteristic primarily for Podgorica where the constant migration from all parts of the country into the capital resulted in the need for increasing residential and commercial zones (Shopping Mall "Delta City" on the premises of the former furniture factory "Marko Radović" (2008); residence-business block "Celebic/City" on the premises of the former smelting factory "Radoje Dakić" (2012); business-residence building of "Zetogradnja" on the premises of the former city dairy factory (2014) and so on), but also for certain towns in the South of Montenegro which thus obtained space for the development of tourism and catering industries. [Stamatović-Vučković, Kujundžić, Bojković, 2012]

Muzička akademija i studentski dom na površini od 3.15ha a ukupne korisne površine objekata 8.600m²), po projektu prvonagrađenog urbanističko-arhitektonskog rješenja na internacionalnom konkursu iz 2008. godine (raspisivač konkursa bio je Univerzitet Crne Gore a organizator Fakultet likovnih umjetnosti na Cetinju; pobijedio je rad arhitekta Anđelke Badnjar kojim je ponuđeno zadržavanje većine postojećih objekata, a uvođenjem kružne saobraćajnice ostvarena je veza sa gradom).

Za lokaciju Novog "Oboda" (šira zona grada) napravljen je Master plan višenamjenskog centra "Marina Abramović Community Centre Obod Cetinje" – MACCOC, kojim su, u industrijskim objektima koji se zadržavaju, predviđeni privredno-umjetničko-kulturni sadržaji na prostoru od cca 140.000 m². Od posebnog je značaja činjenica da je revitalizacija ovog bivšeg industrijskog prostora (tzv. "Odmrzavanje Cetinja") zasnovana na aktivnostima i produkciji svjetski priznate performans umjetnice Marine Abramović, kao i da se na čelu projektnog tima Master plana nalaze arhitekta Rem Koolhaas, direktor Office for Metropolitan Architecture (OMA) i Shohei Shigematsu, šef njujorške kancelarije OMA. Međutim, nakon javne prezentacije Master plana, kojoj su prisustvovali visoki predstavnici Vlade Crne Gore i diplomatije, kao i umjetnica Abramović i autori Master plana, septembra 2012. godine na Cetinju, nisu napravljeni neki značajni pomaci u pravcu njegove realizacije. [Kujundžić, Stamatović-Vučković, Bojković, 2013]

Za razliku od ambicioznih planova za Cetinje, velika industrijska zona u Beranama (Rudeš) koja je šezdesetih godina XX vijeka zauzimala između četvrtine i petine cjelokupne površine grada [Radović, Bakić at all, 2012, 323–339], pokušava da se reaktivira kroz "fragmentirane" oblike privredne i manufakturne djelatnosti. Najveći beranski industrijski gigant, i jedan od većih u tadašnjoj Republici Crnoj Gori, Fabrika sulfatne celuloze i papira "Ivangrad" (Pulp and paper sulphate factory "Ivangrad"), izgrađena je 1964. godine, privatizovana 2004. godine i konačno potpuno zatvorena 2010. godine.

Nakon niza spontanih i neplanski nastalih "semi-urbanih" sadržaja (diskoteka, koncerti, motorne trke i sl.), ozbiljniji pokušaj revitalizacije ovog prostora napravljen je 2013-14. godine izradom Lokalne studije lokacije Local Study of Location (LSL) - "Business Zone", za površinu od 16,6 ha, formiranjem tzv. zone "business incubators". Plan predviđa "preparcelaciju" (fragmentaciju) zemljišta, tj. formiranje manjih urbanističkih parcela za privredne djelatnosti, tj. novu "usitnjenu" urbanu matricu koja se oslanja na postojeću infrastrukturnu mrežu (plansku dokumentaciju je izradio RZUP – Republički zavod za urbanizam i projektovanje ad., Podgorica.). Implementacija plana se odvija sporo i stvarni rezultati biće vidljivi i mjerljivi tek nakon nekoliko godina.

Najradikalnija re-urbanizacija, a istovremeno i najuspjelija privatizacija na teritoriji Crne Gore, vezuje se upravo za transformaciju vojno-remontnog Arsenala u Tivtu u nautičko-turistički kompleks "Porto Montenegro" [Kujundžić, Stamatović-Vučković, Bojković, 2013]. Ova najveća i najuspješnija prostorna transformacija u tranzicionoj i post-industrijskoj Crnoj Gori je, na višeznačan simboličan način, prikazana i na prvom samostalnom pojavljivanju Crne Gore (nakon sticanja nezavisnosti 2006. godine) na XI Bijenalu arhitekture u Veneciji 2008. godine.

2. Industrijsko nasljedje: Tivatski Arsenal

Mornaričko-tehnički remontni zavod "Sava Kovačević" (ili popularnije Arsenal) u Tivtu je bilo jedno od rijetkih industrijsko-zanatskih preduzeća u Crnoj Gori čiji počeci datiraju još sa kraja XIX vijeka. Počeo je sa radom 1889. godine kao pomorski Arsenal za austro-ugarsku ratnu flotu. Postao je dio Ratne mornarice Kraljevine SHS 1921. godine, a nakon Drugog svjetskog rata dio Jugoslovenske mornarice. Zavod je najprije obavljao remont brodova i podmornica, proizvodnju manjih brodova, a kasnije i izradu pontonskih mostova i ratne pirotehnike. U vrijeme najintezivnijeg razvoja, zapošljavao je od 1.000 do 1.300 radnika i predstavljao osnovnu razvojnu snagu grada Tivta u drugoj polovini XX vijeka. [Mutevečić, 1989]

Slika 1: Vojno-remontni zavod "Sava Kovačević" – "Arsenal" u Tivtu, 1945 – 1980.

Figure 1: Shipyard of Sava Kovačević – Arsenal in Tivt (1945 – 1980).



In Cetinje, at the location of the former industrial complex "Old Obod", in the vicinity of the city centre, there is ongoing construction of the University complex of the Faculty of Arts (Faculty of Fine Arts, Music Academy and Faculty of Drama, student dormitory and joint facilities on the floor area of 3,15ha and of the floor building area of cca 8,600m²), according to the best rated Urban Design solution at the 2008 International Competition (the Competition was launched by the University of Montenegro and organised by the Faculty of Fine Arts in Cetinje; architect Andjelka Badnjar won with a paper offering to preserve most of the existing structures, while the introduction of a rotary intersection effected the link with the city).

For the location "New Obod" (wider city area), the Master Plan of polyfunctional center "Marina Abramović Community Centre Obod Cetinje" – MACCOC was developed, providing for, in the industrial structures in which they were to be maintained, business, art and culture facilities in the space of cca 140,000 m². Especially notable is the fact that the revitalisation of this former industrial space (so called "Unfreezing of Cetinje") was based on the activities and production of the world famous performance artist Marina Abramovic, as well as that the head of the project team for the design of the Master Plan is also a world famous architect, Rem Koolhaas (the director of Office for Metropolitan Architecture - OMA) together with Shohei Shigematsu, the head of AMO, the New York OMA office. However, following the public presentation of the Master Plan in Cetinje in September 2012, which was attended by high-ranking representatives of the Montenegrin government and members of diplomatic corps, as well as the artist Abramović and the authors of the Plan, no significant steps in its realization have been made since. [Kujundžić, Stamatović-Vučković, Bojković, 2013]

In contrast to the ambitious plans for Cetinje, the large industrial area in Berane (former Ivangrad), called Rudes, which used to occupy between one fourth and one fifth of the overall city area during the 1960s [Radović, Bakić at all, 2012, 323–339],

has been trying to reactivate itself through the "fragmented" forms of business and manufacturing activities. The largest industrial giant of Berane, and one of the major ones in the then Republic of Montenegro, Pulp and paper sulphate factory "Ivangrad", was built in 1964, privatized in 2004 and eventually entirely closed in 2010. Following a series of "semi – urban" facilities (discoteques, concerts, motorcycle races, etc.) that emerged spontaneously and without planning, a serious effort to revitalise this space was made in 2013-14 through the development of the Local Study of Location (LSL) - "Business Zone", for the area of 16,6 ha, forming the so-called zone of "business incubators". This planning document envisages "re-parceling" (fragmentation) of land, i.e. formation of smaller lots, resulting in the establishment of a new, "fragmented" urban matrix relying on the existing infrastructural network (planning documents designed by RZUP – Republic Bureau of Town Planning and Designing ad., Podgorica). The plan implementation is progressing slowly and the actual results will be visible and measurable only after several years.

The most radical re-urbanization and, at the same time, the most successful privatization in the territory of Montenegro relates to the transformation of the military shipyard Arsenal in Tivat into the nautical and tourist complex "Porto Montenegro" [Kujundžić, Stamatović-Vučković, Bojković, 2013]. This greatest and most successful spatial transformation in the transitional and post-industrial Montenegro has also been presented, in a polysemic symbolical manner, at the first independent participation of Montenegro (following the declaration of independence in 2006) in the 11th Venice Architecture Biennale in 2008.

2. Industrial Heritage: Tivat's Arsenal

The Shipyard "Sava Kovačević" (commonly referred to as Arsenal) in Tivat is one of the rare industrial and craft enterprises in Montenegro whose origins date back to the late 19th century. It was established in 1889 as a maritime arsenal for Austro-Hungarian navy.

Slika 2: "Prostorna blokada" – prostor Arsenala površine 30ha i akvatorijum površine 100ha.
Figure 2: Spatial block – Arsenal 30 hectares and surrounding area with 100 hectares.



Slika 3: "Porto Montenegro" – luksuzni turističko-nautički kompleks sa marinom za super-jachte, 2016. godine.
Figure 3: Porto Montenegro, yachting centre.



Medjutim, istovremeno je (sve do 2007. godine kada je privatizovan) predstavljao i najveću prostornu blokadu, usmjeravajući razvoj tog dijala grada ka zaledju umjesto ka obali. [Radović, 2008] Ogradjen zidom visine dva metra i dužine dva kilometra, prostor tivatskog Arsenala površine 30ha na kopnu i akvatorijuma od preko 100ha [Vuksanović, 2008], bio je izolovan i nepristupačan, vojno čuvan prostor. Tek nakon privatizacije i implementacije Lokalne Studije lokacije "Arsenal", "zid Arsenala je pao" [Stamatović, 2008] a ovaj nedostupan prostor konačno postao dio gradskog urbanog tkiva, omogućavajući da se uspostavi davno prekinuti kontinuitet morske obale ("lungo mare") između centralne zone grada i stambenog naselja Seljanovo, na zapadnoj strani grada.

3. Turističko-nautički kompleks: Porto Montenegro

"Porto Montenegro" je luksuzni turističko-nautički kompleks sa marinom za super-jahte (450 vezova, od čega 127 za super-jahte), rezidencijalnim sadržajima (220 apartmana), bazenima ("... bazen dug 64m sa 188 ležaljki, jedan od 10 najljepših bazena svijeta" [Mičić, 2016], condo-hotelom "Regent", muzejskim i ostalim pratećim sadržajima kao što su luksuzne prodavnice, restorani, kafei, galerije, sportski klubovi, poslovni prostori, internacionalna škola ("Knightbridge Montenegro") i sl. Od ranijih industrijskih objekata sačuvana je, u originalnom obliku, stara betonsko-čelična konstrukcija za reparaciju brodova i podmornica, gdje je smještena muzejska postavka koja prikazuje dio industrijskog nasljedja Arsenala - predmete, alate, aparate i mašine koji su bili u upotrebi u nekadašnjem procesu proizvodnje (naval heritage collection) [Pejanović-Vujošević, 2008]. Na jednom od molova (Jetty 1), sačuvan je i "stari kran" koji je postao jedan od simbola "Porto Montenegro". U sastavu "Porto Montenegro" nalazi se i vrijedan postmodernistički objekat, bivši Dom JNA iz 1989. godine srbijanskog arhitekta Aleksandra Djokića (u saradnji sa arhitektom Branislavom Đunisijevićem) koji se sada koristi kao upravna zgrada.

4. ZID "prostor-vremena" – Arsenal na XI Bijenalu arhitekture u Veneciji

Umjetnički direktor XI Bijenala arhitekture u Veneciji Aaron Betsky dao je ovom događaju višeznačan tematski karakter, objedinjen pod nazivom "Out there: Architecture Beyond Building" ("Arhitektura izvan gradjenja"), ukazujući na sveobuhvatnost arhitekture kao osnovne umjetnosti prostora. Projekat "Od Arsenala do Porto Montenegro" je prikazan u dijelu prostora čuvenog venecijanskog Arsenala (tako se zapravo dogodio "Arsenal u Arsenalu") koji je te godine, za prvo samostalno učešće na ovoj prestižnoj manifestaciji, dodijeljen Crnoj Gori.

Prezentacija projekta "Od Arsenala do Porto Montenegro" sastojala se od jedinstvene, centralno postavljene prostorne instalacije (idejni autor prof. Aleksandar Keković, komesar prof. Goran Radović, zamjenici komesara prof. Aleksandar Keković i mr. Slavica Stamatović). Osnovna koncepcija instalacije bazirala se na tri vezana fenomena: "prostor-vrijeme", "zid" i "događaj" - koji su u instalaciji iskazani simboličko-metaforičnim elementima u namjeri da, prije svega, prikažu prirodu prostorne transformacije na univerzalnom nivou (izvan arhitekture), a zatim, kroz primjer aktuelne transformacije tivatskog Arsenala u nautičko-turistički kompleks "Porto Montenegro" i na lokalnom nivou.

4.1. "Prostor-vrijeme"

Neraskidiva veza "prostor-vrijeme" je sama priroda transformacije – sve što postoji u beskonačnosti prostora i vremena, transformabilno je, pa time i sam prostor, a sila koja te procese pokreće apstraktna, nematerijalna i nedokučiva. Otuda je i "forma-nosilac" instalacije proizašla upravo iz matematičke oznake, grafičkog znaka za beskonačnost, kao i koncepta Mobijusove trake, zatvorene kontinuirane krive koja ukazuje na dualističnu neraskidivost "spolja" od "unutra". I promjena u prostoru je, po prirodi stvari, dualistička jer se u njoj susreće prošlo sa budućim, staro sa novim.

Slika 4: Industrijsko nasljedje: stari kran na molu 1 (Jetty 1) koji je sačuvan i postao jedan od simbola "Porto Montenegro".

Figure 4: Crane Jetty 1, reminiscent of Sava Kovačević – Arsenal as the symbol of Porto Montenegro.



In 1921, it became a part of the Navy of the Kingdom of Serbs, Croats and Slovenes. Following WWII, it became a part of the Yugoslav Navy. The shipyard was engaged in the repair of ships and submarines, construction of small ships and military pyrotechnics. At the time of its most intensive development, it had 1,000 to 1,300 employees and it represented the basic development force of Tivat in the second half of the 20th century. [Mutevelić, 1989] At the same time, however (throughout to 2007, when it was privatized), it represented a spatial blockade which directed the development of this part of town towards the hinterland instead towards the coast. [Radović, 2008] Fenced with a 2 km long and 2 m high wall, the area of Tivat's Arsenal including 30ha of land and over 100ha of aquatorium [Vuksanović, 2008], was an isolated and inaccessible space guarded by military. Only after the privatisation and implementation of the Local Study of the Location of "Arsenal", "the Arsenal wall fell" [Stamatović, 2008] and this unreachable space finally became "a part of the urban tissue", allowing for the establishment of the long-ago interrupted continuity of sea shore ("lungo mare") between the central city area and residential area of Seljanovo, on the West side of the city.

3. Nautical Tourist Complex: Porto Montenegro

"Porto Montenegro" is a luxurious tourist complex with a super-yacht marine (450 berths, of which 127 for super-yachts), residential amenities (220 apartments), swimming pools ("...swimming-pool 64m long with 188 chairs, one of the 10 most beautiful in the world") [Mičić, 2016], condo-hotel "Regent", a museum and other amenities, such as luxurious shops, restaurants and cafes, galleries, sports clubs, business premises, international school ("Knightsbridge Montenegro"), etc. Of previous industrial facilities, the only preserved one is the old concrete and steel structure for restoring ships and submarines to their original forms, currently turned into a museum which exhibits the industrial heritage of Arsenal – objects, tools, and machines which were used in the past production processes (naval heritage collection) [Pejanović-Vujošević, 2008].

At one of the jetties (Jetty 1), an Old Crane was preserved and it has become one of the symbols of "Porto Montenegro". As a part of "Porto Montenegro", there is also a valuable post modern building, a former military compound of the Yugoslav Army, 1989, by Serbian architect Aleksandar Djokic (in collaboration with architect Branislav Djunisijević) which is used as the administrative headquarters.

4. Wall of "Space-Time" – Arsenal at 11th Venice Architecture Biennale

Aaron Betsky, Art Director of 11th Venice Architecture Biennale, attributed a polysemic character to the themes of this event combined under the title of "Out there: Architecture Beyond Building", with a view to indicating the comprehensiveness of architecture as the fundamental art of space. The project "From the Arsenal to Porto Montenegro" was exhibited within the famous Venetian Arsenal (thus resulting actually in the occurrence of "Arsenal in Arsenal") that was assigned that year to Montenegro, for the first independent participation in this prestigious event.

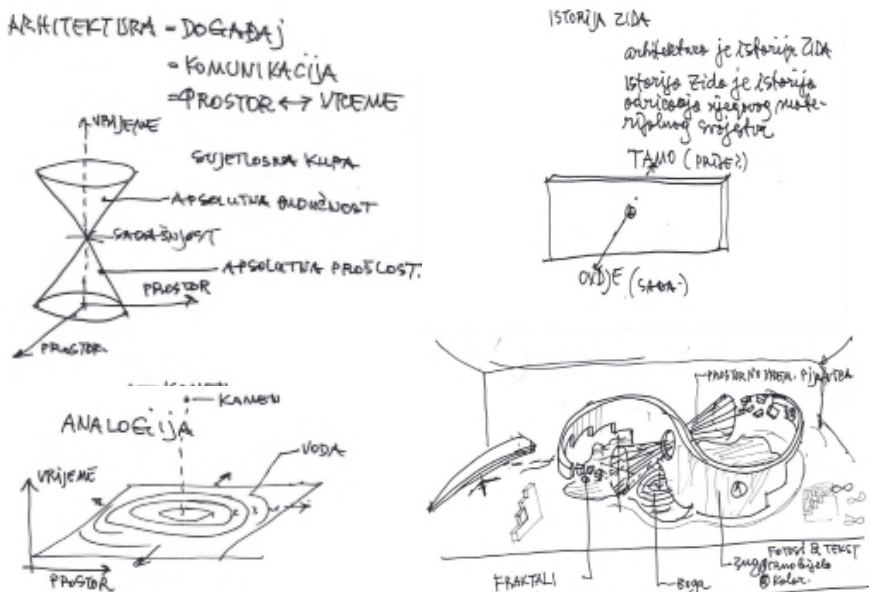
The presentation of the project "From the Arsenal to Porto Montenegro" consisted of a single, centrally placed spatial installation (the conceptual creator of which was Prof. Aleksandar Keković, commissioner Prof. Goran Radović, deputy of commissioner Prof. Aleksandar Keković and MSc Slavica Stamatović). The basic concept of the installation stemmed, in fact, from the three connected phenomena: "space-time", "wall" and "event", expressed in the installation through symbolic and metaphorical elements aiming, primarily, to depict the nature of spatial transformation universally ("beyond building"), and then, through the example of the current transformation of Tivat's Arsenal into the nautical and tourist complex "Porto Montenegro", at the local level as well.

4.1. "Space-time"

The inextricable tie "space-time" is the very nature of transformation – everything that exists in the infinity of time and space is transformable, and thereby space itself, while the force inciting these processes is abstract, immaterial and unfathomable.

Slika 5: Koncept instalacije "prostor-vrijeme, zid, događaj" za projekat "Od Arsenaa do Porto Montenegro".

Figure 5: Scheme of Wall Space-Time (11th Venice AB).



Beskonačni protok "prostor-vremena" simbolično je prikazan i prostorno-svjetlosnom kupom ("prostorno-vremenskom pijavicom") [Keković, 2008] koja prolazi kroz "procjep" sadašnjeg trenutka skupljena u tačku, dok se na krajevima otvara dozvoljavajući da fraktali, sada rastočenog zida, polako nestaju u beskonačnosti. Prostorni polariteti ("polaritet prostora") iskazani kroz "prošlo" (teško, sivo, mračno) i "buduće" (lako, puno boja, svijetlo) izlaze iz linearnog protoka vremena i postaju kontinuum paralelnih događaja. Ipak, da bi postali vidljivi razdvajaju se, koristeći materijalnost zida, i to svaki (i "prošlost" i "budućnost") na po jednu njegovu stranu. Introvertan vojno-industrijski prostor – stari Arsenal, postaje ekstrovertan prostor luksuza i zadovoljstva – Porto Montenegro.

4.2. Zid

Za razliku od koncepta "prostor-vremena" zid, osnovni element arhitekture i prostora, izrazito je materijalan, jedan od prvih nagovještaja arhitektonskog prostora ("gdje ima zida ima i arhitekture"). Zid je glavni nosilac komunikativnih sposobnosti arhitekture, "mjesto čovjekovih zapisa i saopštenja od pećinskih crteža do plazma ekrana, preko moćnog govora udruženih

genija svekolikih majstora reljefa skulptura, pa do plakata masovne grafičke produkcije i buntovnih duhovitih grafiti i murala" [Keković, 2008: 73], a danas do aktuelnih interaktivnih i virtuelnih zidova. Arhitektura je do pojave štampe bila glavni rukopis, a zid jedno od njenih osnovnih svojstava kao "velike knjige čovječanstva" (podječanje na poglavlje "Ovo će ubiti ono", u romanu Victor Hugo-a "Zvonar Bogorodične crkve u Parizu" iz 1831). Zid ovdje zapravo predstavlja parafrazu svih zidova savijenu u simbol beskonačnog toka u prostoru i vremenu [Keković, 2008:73]. Izraziti karakter zida kao građivnog elementa iskazan je u korišćenju grube armaturne mreže od koje je ovaj "zid beskonačnog" bio materijalizovan, kako bi služio kao stameni fizički nosilac dvije priče o prostoru, prošle i buduće.

Priča "prošlog" ispričana je monohromatski sa jedne strane zida (crno-bijelo, sepia), a nasuprot tome, priča "budućeg" ispričana je koloritno, u živim bojama mora, sunca i neba, sa druge strane zida. Dodatno simboličko značenje prisustva zida vezano je i za nekadašnji "zaštitni zid" Arsenala koji je morao "pasti" kako bi se prostorna transformacija uopšte desila, a prostori sa obje strane zida ujedinili u novi, cjeloviti i protočni prostor.

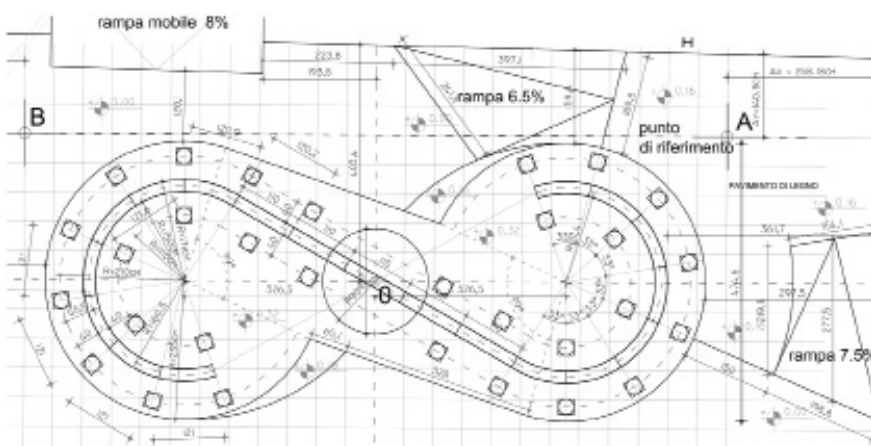
Thus the "form-medium" of installation has stemmed from the very mathematical symbol, graphic sign for infinity, as well as from the concept of Mobius strip, closed continuing curve indicating the dualistic inextricability of the "outside" from the "inside". A change in space is, in the nature of things, also dualistic since it provides for the encounter of the past with the future, of the old with the new. The infinite flow of "space-time" has also been symbolically shown as a space-light cone ("space-time vortex") [Keković, 2008] passing through the "rift" of the current moment, collected in a point, while opening at its ends allowing for the fractals, of now fretted wall, to disappear slowly into the infinity. Spatial polarities ("polarity of space") expressed through the "past" (heavy, grey, dark) and the "future" (light, colourful, fair) spring from the linear flow of time and become a continuum of parallel events. Still, in order to become visible, they separate, using the material nature of the wall, each of them (both the "past" and the "future") on each side of the wall. The introvert military and industrial space, the old Arsenal, becomes the extrovert space of luxury and pleasure – Porto Montenegro.

4.2. Wall.

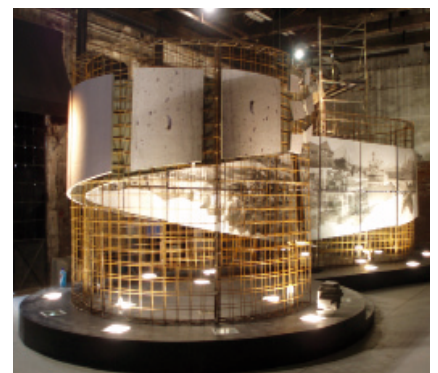
In contrast to the concept of "space-time", the wall, basic element of architecture and space, is distinctively material, one of the first indications of architectural space ("where there is a wall, there is architecture"). Wall is the main medium of communication abilities of architecture, "the

place for man's inscriptions and announcements, from cave drawings to plasma screens, from the powerful expression of the joint genius of all the masters of sculpture to mass produced posters and rebellious, humorous graffiti" [Keković, 2008: 73], and to the current interactive and virtual walls of the present time. Architecture had been the main manuscript before the press emerged, while the wall was one its basic characteristics as a "large book of mankind" (reminder of the part "This will kill that", in the Victor Hugo's novel *Notre Dame de Paris*, first edition 1831). The wall here actually constitutes the paraphrase of all walls wrapped into the symbol of infinite flow in space and time. [Keković, 2008: 73]

The distinctive character of the wall as a building element has been expressed through the use of rough reinforcement bars that materialized this "wall of the infinite", so that it could serve as a solid physical medium of two stories on space, the past and the future. The story of the "past" has been told monochromatically on one side of the wall (black-and-white, sepia), while in contrast to the aforesaid, the story of the "future" has been told colourfully, in vivid colours of the sea, the sun and the sky, on the other side of the wall. The additional symbolic meaning of the presence of the wall also is also related to the former "protective wall" of Arsenal that had to "fall" in order that spatial transformation could have occurred in the first place, and the spaces of both sides of the wall be united in a new, integrated and flow-through space.



Slika 6: Paviljon Crne Gore u Arsenalu, XI
Bijenale Arhitekture u Veneciji, 2008.
Figure 6: Detailed plan of Montenegro pavilion in
11th Venice AB (2008).



4.3. Dogadjaj

Esejistički tekst dr. Antuna Sbutega (koji je u vrijeme održavanja XI Bijenala arhitekture u Veneciji bio ambasador Crne Gore pri Svetoj Stolici i pri Suvremenom Viteškom Malteškom redu) nas podsjeća na snagu i značenje prirodnih prostornih fenomena, obala ("Obale su najvažnija mjesta na svijetu. Na njima se sastaju dva osnovna elementa, voda i zemlja. Obale su početak i kraj.") i zaliva ("Zalivi su najvažnija mjesta na obalama. [...] sami sebi dovoljni.") [Sbutega, 2008], a time i na stalnu prisutnost prirodnih "dogadjaja" u prostor-vremenu. Dogadjaj je zapravo prisutan svuda, i u prirodnim i u arteficialnim (arhitektonskim) prostorima, uvijek ukorijenjen upravo u sada, u "procjepu" između prošlog i budućeg. Zid je "momentum", materijalizovano i zaustavljeno sada, a na njemu je, sa jedne strane prošlost, a sa druge budućnost. Upravo je "dogadjaj" taj koji arhitekturu izmiješta van nje same, to je poseban prostor "izvan arhitekture". Neuhvatljivi sadašnji trenutak – dogadjaj u instalaciji je simbolički prikazan procjepom u zidu i ritmičnim kapanjem vode, aludirajući na klepsidru ("vodeni sat") i vječni protok vremena, u kome je sadašnji trenutak samo jedna kap – "Tesibius (Ctesibius, 285-222 p.n.e) vodenim kapima odmjerava protok vremena i drži nas u uvjerenju da smo u sadašnjosti" [Keković, 2008: 73].

5. Epilog

Investicija u "Porto Montenegro" je trenutno vrijedna 420 miliona eura, što je suma veća od one koja je bila planirana na početku projekta 2006. i 2007. godine (od maja 2016. godine novi vlasnik Porto Montenegro je Investment Corporation of Dubai - ICD). [Mičić, 2016] Uz hotel "Regent" se gradi novi poslovno-rezidencijalni kompleks "Regent hotelske rezidencije" koji će imati 64 apartmana, teretanu, bazen i ostale prateće sadržaje. Kada jahta dužine 250m bude napravljena moći će da prodje kroz "vrata" ("porta") i smjesti se u mirnim vodama marine ("porto") za super-jahte. To je svakako najvjerodostojniji i najčitljiviji simbol post-industrijskog razvoja Crne Gore.

"Porto Montenegro" je od vjerovatnog postao stvaran. Transformacija se dogodila.

4.3. Event

The essayistic paper of Antun Sbutega, PhD (at the time of 11th Venice Architecture Biennale he was the Ambassador of Montenegro to the Holy See and to the Sovereign Military Order of Malta at the time of XI Biennale in Venice) reminds us of the strength and meaning of natural spatial phenomena, shores ("Shores are the most important places on the Earth. Two basic elements meet there: water and soil. Shores are the beginning and the end.") and bays ("Bays are the most important places amongst all shores. [...] self-sufficient.") [Sbutega, 2008], and thereby of the permanent presence of natural "events" in space-time. The event is, in fact, present everywhere, both in natural and artificial (architectural) spaces, always rooted in now, in the "rift" between the past and the future. The wall is a "momentum", now having been materialized and captured, harbouring past on one and future on the other side. It is the "event" that places architecture outside of its very self, it is a special space "beyond architecture". An elusive current moment – event has been symbolically presented within the installation by a rift in the wall and rhythmical dripping of water, alluding to clepsydra ("water clock") and eternal flow of time, in which the current moment is only a drop – "Tesibius (Ctesibius, 285-222 p.n.e) uses water drops to measure the flow of time and make us believe that we are in the presence." [Keković, 2008: 73].

5. Epilogue

The investment of "Porto Montenegro" is currently valued at EUR 420 000 000, which is an amount exceeding the one originally planned at the start of the project in 2006 and 2007 (since May 2016, the new owner is Investment Corporation of Dubai - ICD). [Mičić, 2016] Adjacent to the "Regent" hotel, a new business and residential complex "Regent Hotel Residences" is to be built, accommodating 64 suites, gym, swimming-pool, and other amenities. Even a yacht 250m in length, once built, will be able to pass through the "doors" ("porta") and settle in the still waters of marina ("porto") for super-yachts. This is certainly the most authentic and most legible symbol of the post-industrial development of Montenegro.

"Porto Montenegro" has grown from probable to real. What happened was transformation.

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TIPOLOGIJA TRADICIONALNIH KUĆA NA CETINJU SKRAJA XIX I POČETKA XX VIJEKA

TYPES OF TRADITIONAL HOUSES IN CETINJE AT THE END OF THE 19TH AND IN THE EARLY 20TH CENTURY

Ključne riječi

Kuća, ulični niz, potkrovlje, dvorište, tradicionalan.

Key words

House, street row, attic, yard, traditional.

Izvlaček

Za razliku od starih gradova u okruženju Cetinje se još u XV vijeku počelo razvijati prema konceptu otvorenog grada, bez odbrambenih utvrđenja. Prirodno okruženje visokih i nepristupačnih planinskih vijenaca činili su viševjekovna prirodna utvrđenja i zaštitu Cetinju. U drugoj polovini XIX vijeka Cetinje se razvilo kao urbani grad sa jasnom ortogonalnom urbanističkom matricom. Urbanistički ortogonalni plan jasno sačuvan i danas čine su dvije glavne paralelne longitudinalne ulice: Njegoševa (raniji naziv Katunska ulica) i ulica Baja Pivljanina, koje su povezane mrežom poprečnih ulica. Ortogonalnu urbanističku šemu gradile su stambene kuće u uličnom nizu, koje su sa mrežom poprečnih ulica formirale manje urbanističke blokove sa izgrađenim i aktivnim unutrašnjim dvorištima. Izgradnja kuća u uličnom nizu uticala je na razvoj kuće u visinu na osnovu čega se formirala njena specifična i jasna funkcionalna šema u organizaciji prostora. Shodno ekonomskoj moći vlasnika, krajem XIX i početkom XX vijeka, na Cetinju su se formirala četiri tradicionalna tipa stambenih kuća, koje i danas čine primjenjivi tip kuće za građenje. Tradicionalnu tipologiju cetinjskih kuća čine četiri tipa stambenih kuća: 1. Prizemna kuća; 2. Prizemna kuća sa potkrovljem; 3. Spratna kuća; 4. Spratna kuća sa potkrovljem. U kuću se ulazilo direktno sa ulice – trotoara u dugački hodnik koji povezuje ulaz sa dvorištem. Krovovi kuća su dvovodni orijentisani prema ulici i prema dvorištu. Prostorna urbanistička orijentacija kuće je ulica – kuća – dvorište, što predstavlja prostornu horizontalnu organizacionu šemu kuće. Prostornu vertikalnu šemu kuće čini: poslovno prizemlje sa ulazom kuće i ekonomskim prostorijama, stambeni sprat i stambeno potkrovlje isključivo sa spavaćim prostorijama. Dvorišni prostor je ograđen kamenim nižim zidom građen od suvomeđe, u kome su pomoćne ekonomske i sanitarne prostorije. Kuće su najčešće malterisanih fasada sa visocijim prozorima koji su uvijek imali pune drvene kapke sa unutrašnje strane. Ovakvi tipovi kuća se i danas grade na Cetinju.

Abstract

Unlike the old towns in its vicinity, as early as the 15th century Cetinje was formed as an open town, devoid of any defence walls. Its natural environment of tall and impenetrable mountain ranges for many centuries made the natural ramparts and protection of this town. In the second half of the 19th century, Cetinje developed as a town with a clear orthogonal urban plan. Preserved until the present day, the orthogonal pattern was defined by two main parallel longitudinal streets: Njegoševa Street (former Katunska St.) and Bajova Street, interconnected by a number of cross streets. This orthogonal pattern included residential houses built in a street row, which together with a network of cross streets created small urban blocks, with closed and actively used back yards. The erection of houses in a street row entailed the addition of storeys, which resulted in a specific and clear functional organisational scheme. In line with the financial situation of the owners, at the end of the 19th and the beginning of the 20th century, Cetinje saw the development of four traditional types of residential houses, applicable even today. Thus, the traditional typology of houses in Cetinje includes the following four types: 1. Single-storey house; 2. Single-storey house with an attic; 3. Two-storey house; 4. Two-storey house with an attic. The houses were accessed directly from the street or the pavement, straight into the long hall connecting the entrance with the back yard. They had gable roofs with street-yard orientation. Also, they were characterised by the traditional horizontal street-house-yard spatial organisation, while the vertical spatial plan included: ground floor business premises with the entrance to the house and auxiliary facilities, residential upper floor and residential attic with bedrooms only. The yard was encircled by a not so high dry stone wall and contained outbuildings and auxiliary facilities. The façades were usually plastered, featuring tall windows with wooden shutters on the inner side. These types of houses are still built in Cetinje nowadays.

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1. Uvod

Nastanak Cetinja, kao relativno mladog grada, sa svojim istorijskim jezgrom, skreće veliku pažnju na svoje urbanističko i graditeljsko nasljeđe, na čiji su razvoj uticala brojna burna društvena i istorijska zbivanja u Crnoj Gori.

Cetinje kao naselje postoji već 500 godina, što nije mnogo u odnosu na starije primorske aglomeracije u njegovom neposrednom okruženju. Međutim, ovih pet vjekova je čitava istorija jednog naroda, koji je kroz razvoj ovog grada bilježio trenutke svog postanka, uspona i padova. Za Cetinje, kao urbanu gradsku aglomeraciju, može se reći da je nastalo u jednom dahu, što ga čini vrlo specifičnim. Naime, od 70-ih godina XIX vijeka, za nepunih pedeset godina, nastala je, u urbanom smislu, tipološka i oblikovna karakteristična sredina, sa formiranim gradskim stambenim tipom prizemne kuće i kuće na sprat sa izgrađenim potkrovljem, nastalim i razvijenim u zatvorenim urbanim blokovima, gdje je linija življenja u njima bila ulica-kuća-dvorište.¹

Najbrži i najznačajniji period razvoja Cetinja je period od 70-ih godina XIX vijeka pa do prvog svjetskog rata (1870 – 1914). U tom periodu Cetinje je bio najmanja evropska prijestonica, koji je nastao da se razvija po principima evropskih metropola toga vremena, u čijem je razvoju bilo angažovano mnogo evropskih arhitekata, inženjera i graditelja. Razvoj Cetinja u tom periodu pratila su mnoga važna istorijska i društvena zbivanja. Priznanjem Crne Gore kao samostalne države, na Berlinskom kongresu 1878. godine, započeo je ubrzan period u stvaranju državne, društvene i prostorne nadgradnje. U tom periodu Cetinje kao prijestonica, dobija na još većem nacionalnom i inostranom značaju i doživljava svoj ubrzani društveni i urbani razvoj, tako da predstavlja, u tom periodu, predstavlja uzor idejnog preobražaja ostalih manjih gradova u Crnoj Gori.

Cetinje se razvijalo u okruženju viševjekovnih primorskih gradova sa starim civilizacijama, crpeći njihova iskustva i iskustva drugih evropskih sredina, ali se razvijao na malom Cetinjskom polju, okružen kamenitim planinskim masivima, što ga čini specifičnim.

1. Introduction

The origins of Cetinje as a relatively new town with its old historic core draws great attention to its urban and building heritage, the development of which was influenced by a vast array of turbulent social and historical events in the country.

As a settlement, Cetinje has existed for five hundred years, which is not so long in comparison with the coastal urban agglomerations in its immediate vicinity. However, these five centuries encapsulate the entire history of a nation, which through the development of the town recorded the moments of its creation, its ups and downs. As an urban agglomeration, Cetinje can be said to have been created suddenly, which makes it quite peculiar. Notably, in less than fifty years starting from the 1870s, in urban terms, a typologically and visually distinct town was created with single-storey houses and two-storey houses with an attic, developed in closed urban blocks, with a characteristic street-house-yard connection.¹

The fastest and most important stage of the development of Cetinje was that from the 1870s to World War I (1870–1914). In this period, Cetinje was the smallest European capital, which copied the model of European metropolises of the day, with a large number of foreign architects, engineers, builders and skilled workers taking part in its building activities. The development of the town in this period was accompanied by significant historical and social events. With the recognition of Montenegro as a sovereign state in the Congress of Berlin in 1878, a period of an accelerated state, social and spatial development ensued. In this period, Cetinje as the country's capital gained in national and international importance and saw an accelerated social and urban development, representing the model for the conceptual transformation of other small towns in Montenegro.

Cetinje developed in the vicinity of centuries-old coastal towns with ancient civilisations, drawing on their experience and the experience of other European urban environments; however, it was formed in the small Cetinje Valley, surrounded by impassable rocky mountain ranges, which gives it a distinct character.

U periodu od druge polovine XIX vijeka do početka Prvog svjetskog rata (1914), razvoj Cetinja karakteriše formiranje ortogonalne urbane matrice grada i tradicionalnih tipova stambene arhitekture, koja je značajno uticala na promjene u tradicionalnoj ruralnoj kulturi življenja svojih stanovnika.

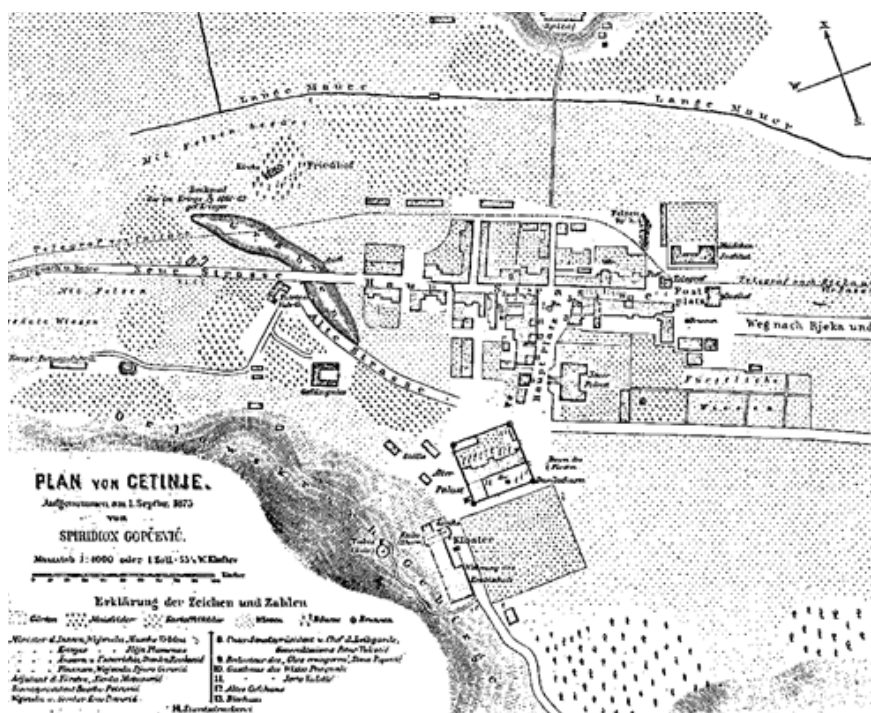
2. Urbani razvoj Cetinje od polovine XIX vijeka do Prvog svjetskog rata (1914)

Izgradnjom Dvorca Crnojevića (1482) i Manastira Crnojevića (1484), započeo je razvoj Cetinja kao crnogorske prijestonice. Uz tadašnji srednjovjekovni Dvorac i Manastir formira se naselje nepravilnog urbanog koncepta, sa izgrađenim kućama bogatije vlastele i državnih činovnika. Do tada na Cetinjskom polju, uz njegov obodni sjeverni dio bilo manjih naseobina sa prizemnim niskim kućama građenim od kamene suvomeđe sa krovom od slame, koje su se stapale sa kraškim kamenitim prirodnim okruženjem.

Turci su nekoliko puta razarali Cetinje, do kraja XVIII vijeka, koje se ponovo obnavljalo u manjim stepenima izgrađenosti. Zbog bojazni od turskih razaranja,

Cetinje sa svojim konceptom otvorenog grada, dugo vremena nije predstavljalo siguran prostor za naseljavanje i izgradnju. Međutim, uvijek je oko Manastira u polju i pri brdu (u Medovini) bilo manje stalno naselje.

Formirano na slobodnom i neizgrađenom polju, Cetinje nikada nije imalo svoju gradsku granicu. Dolaskom na prijesto Crne Gore Petra II Petrovića Njegoša, u prvoj polovini XIX vijeka, stvaraju se novi elementi državnosti i Cetinje započinje svoj prvi urbani korak. Naime, početna izgradnja stambenih kuća u polju, jedna do druge u uličnom nizu, formirala je prvu ulicu i trg. Nastavak izgradnje po ovom konceptu formirao je dvije ulice Dvorsku i Katunsku, sa trgovom na njihovom ortogonalnom ukrštanju. U drugoj polovini XIX vijeka Katunsku ulicu, kao glavnu okosnicu grada, sijeku nekoliko poprečnih ulica sa izgrađenim stambenim kućama isto u uličnom nizu, naslonjenih jedna na drugu. Poslije Berlinskog kongresa (1878.) u Crnoj Gori i na Cetinju nastupa mirnodopski period, kada na Cetinju nastaju sigurniji uslovi za život i izgradnju.²



Slika 1: Plan Cetinja iz 1875. godine po Spiridonu Gopčeviću.
Figure 1: Plan of Cetinje from 1875 according to Spiridon Gopčević.

In the period from the second half of the 19th century to the outbreak of World War I (1914), the development of Cetinje was characterised by the formation of the orthogonal urban pattern and traditional types of residential architecture, which significantly influenced the changes in the traditional rural way of life of its inhabitants.

2. Urban development of Cetinje from the mid-19th century to World War I (1914)

With the erection of the Crnojević Palace (1482) and Crnojević Monastery (1484), the development of Cetinje as the capital of the state began. Around the Palace and the Monastery a settlement was formed with an irregular urban concept, made of the houses of the gentry and state officials. Until then, houses had been located only along the northern and north-western edge of the Cetinje Valley. They were low, thatched, single-storey houses built in dry stone technique, which were blended with the rocky environment.

By the end of the 18th century, the Turks had demolished Cetinje on several occasions, but each time it was reconstructed again at least partially. Due to the continued threat of Turkish demolition, with its concept of an open town Cetinje was not a safe area for people to settle down and build their houses. Nevertheless, in the area around the Monastery, in the field and at the foot of the hill (in Medovina), there was always a small settlement.

Formed in a clean and undeveloped field, Cetinje never had a clearly defined city border. With Petar II Petrović's accession to the throne of Montenegro in the first half of the 19th century, new elements of statehood were created and Cetinje made its first steps towards urban development. As residential houses started to be built in the field in a row, the first street and the first square were formed. The continued construction of houses in the same way led to the formation of two streets: Court and Katunska Street, with a square at their intersection at right angles. In the second half of the 19th century, Katunska Street, the backbone of the town, was intersected by a number of cross streets with residential houses also joined together in a row.

After the Congress of Berlin in 1878, a peacetime period ensued in Montenegro, creating in Cetinje more favourable conditions for life and construction activity.²

In the period from the 1870s to World War I, Cetinje developed in a clear orthogonal urban pattern with a network of streets and closed urban blocks in which the houses were built one next to the other, with closed back yards.³ The development of this urban concept was influenced by numerous foreign architects, builders and skilled workers from the coastal region, Dalmatia, Austria, Italy and France, hired on the construction of almost all major buildings in Cetinje. Built in small, closed urban blocks, the houses could not exceed two storeys with an attic, which all made Cetinje an urban agglomeration tailored to suit the needs of its inhabitants.

The accelerated development of Cetinje from 1870 to World War I led to the expansion of the town mostly to the west towards the suburb of Bajice, forming another major street – Bajova Street, parallel to Katunska (now Njegoševa) Street and connected with it through a number of small cross streets. In the early 20th century, further on from these two streets in the western direction, a new part of the town was built, referred to as Nova or Gornja Varoš. Built on urban principles, in the forty years of intensive development lasting until 1914, Cetinje, the capital of Montenegro, diversified its facilities mirroring the developed European capitals. In the following interwar period, the inherited traditional orthogonal urban concept was adopted and applied, with a network of streets and closed urban blocks.

3. The development of traditional types of houses in Cetinje from the mid-19th century to World War I (1914)

The strengthened political role of Montenegro in the region in the early 1870s, as well as an increasing interest in it among foreign countries, contributed to the expansion of the town, which resulted in a population rise. According to some sources, in 1868 there were 80 houses in Cetinje, and according to the records of the Archimandrite Nićifor Dučić from 1874, the number of houses increased to 155 with 500 inhabitants.

U periodu od 70-ih godina XIX vijeka do Prvog svjetskog rata, Cetinje se razvijalo po definisanoj ortogonalnoj urbanističkoj, matrici sa mrežom gradskih ulica i zatvorenim urbanim blokovima, u kojima su kuće izgrađene jedna do druge i sa izgrađenim unutrašnjim dvorištima.³ Na razvoj i formiranje ovakvog urbanog koncepta izvršili su uticaj mnogi strani arhitekti i graditelji sa Primorja, Dalmacije, Austrije, Italije i Francuske, koji su bili angažovani na izgradnji svih značajnih objekata na Cetinju. Najveća spratna izgrađenost kuća je sprat i potkrovljem, u manjim zatvorenim urbanim blokovima, što je činilo Cetinje jednom urbanom aglomeracijom u mjerilu čovjeka.

Ubrzani urbani razvoj Cetinja od 1870 godine do Prvog svjetskog rata, razvio je grad, pretežno, ka zapadnom dijelu, prema prigradskom naselju Bajice, formirajući još jednu paralelnu uličnu okosnicu, Ulicu Baja Pivljanina, koja je sa Katunskom ulicom (sada Njegoševom) povezana preko manjih poprečnih ulica. Početkom XX vijeka, na zapadnom kraju glavnih ulica, formira se dio grada zvana Nova ili Gornja Varoš.

Razvijano na urbanističkim principima, Cetinje je do 1914. godine, za četrdeset godina intenzivnog razvoja, postiglo gradsku funkcionalnu sadržinu, koja ga je približila razvijenim evropskim prijestonicama.

U narednom periodu razvoja, između dva svjetska rata, prihvaćen je naslijeđeni, već tada tradicionalni, urbani ortogonalni koncept sa mrežom gradskih ulica i zatvorenim urbanism manjim blokovima.

3. Razvoj tradicionalnih tipoloških kuća Cetinja od polovine XIX vijeka do Prvog svjetskog rata (1914)

Jačanje političke uloge Crne Gore u region, početkom 70-ih godina XIX vijeka, kao i veća zainteresovanost evropskih zemalja, uticali su na urbanu ekspanziju Cetinja, što je znatno povećalo broj stanovnika. Tako je Cetinje 1868. godine imalo 80 kuća, a prema zapisu arhimandrita Nićifora Dučića iz 1874. godine 155 kuća sa 500 stanovnika. Boraveći na Cetinju tih godina, Pavle A. Rovinski je zabilježio: "Ne znam ima li u svijetu

toliko male varošice, koja bi vukla k sebi više radoznalih putnika, kao Cetinje, i ima li druga koja državica, kao Crna Gora, koja bi obraćala na sebe višu pažnju cijeloga svijeta i igrala tako važnu političku ulogu."⁴

Sedamdesetih godina XIX vijeka, počinju se na Cetinju graditi veće i savremenije kuće. Dotadašnje cetinjske kuće bile su većinom prizemne, pretežno slamom pokrivena. Međutim, 1870. godine, "na Cetinju je zabranjeno pokrivanje krovova ražanom slamom, jer je to bilo veoma opasno u gradu gdje se kuće naslanjaju i gdje se nije uobičavalo da se prave kamini i dimnjaci,"⁵ pa je iz tog razloga slama zamijenjena crijepom, što predstavlja prvo građevinsko zakonsko pravilo.

Jedan Češki naučnik, boraveći tih godina na Cetinju, zapisao je da "cetinjske kuće nisu bile ni prostrane, ni monumentalne, ni raskošne; one su male, jednospratne, uvijek napravljene samo za jednu porodicu, čiste i ugledne. Zidane su skroz od kamena i pokrivena pločama ili ćeramidom koju dovoze ovamo iz Crmnice. Prizemlje se ne nastanjuje i napravljeno je za dućan...Starije kuće nemaju dimnjaka... Kuće koje se sada podižu već su snabdjevene dimnjacima."⁶

Nove gradske stambene kuće, grade se sa prizemljem i spratom, sa većim prozorima, pokrivena dvovodnim krovom i pokrivačem od ćeramide, koja se proizvodila i dovozila iz obližnjih sela Crmnice. O ovome nam govori i dr A. Bulonj, koji je tih godina zabilježio na Cetinju "Sve su zidane od bijelog krečnjaka, dosta grubo tesanog: polovina ih otprilike ima po mali sprat, a druge prizemlje bez plafona. Prve su uopšte pokrivena crijepom, a druge slamom."⁷ U svojim zapisima Bulonj je opisao i enterijer stare cetinjske stambene kuće, koju opisuje da ima oskudan namještaj i jednu prostoriju u čijoj sredini se nalazi ognjište.

Novi koncept izgradnje gradskih stambenih kuća na Cetinju 70-ih godina XIX vijeka bio je sa prizemljem bez ognjišta i izdijeljenim prostorijama i kuće sa prizemljem i spratom, gdje je prizemlje često namijenjeno za poslovni prostor, a sprat za stanovanje.

Staying in Cetinje in these years, Pavle A. Rovinski wrote: "I don't know if there is any other small town in the world to attract so many curious travellers like Cetinje, or any other small country like Montenegro to arouse the interest of the whole world and play such an important political role." ⁴

In the 1780s, the construction of larger and more modern houses began in Cetinje, where the older houses were mainly single-storey thatched houses. However, in 1870, "rye straw roof coverings were banned in Cetinje, as this was a very dangerous practice in the town in which houses were built in a row, devoid of fireplaces and chimneys"⁵, so for this reason rye straw was replaced by clay roof tiles.

A Czech scholar who stayed in Cetinje in this period noted down that "the local houses are neither spacious, nor monumental nor lavish; they are small two-storey houses, clean and respectable, always built for one family only. They are made of stone, covered with slate or clay tiles brought from Crmnica. The ground floor is not intended for residential purposes but is made as business premises... Older houses have no chimneys... The newly erected houses are now equipped with chimneys." ⁶

The new residential houses in Cetinje were built as two-storey houses with large windows and a gable roof covered with clay tiles, produced and transported from the nearby Crmnica villages. Dr Alfred Boulogne also wrote about this during his stay in Cetinje in the same period: "They were all built of white limestone, rather roughly dressed; about half of them have a small upper floor, while the others have just ground floor with no ceiling. The former are generally covered with clay tiles and the latter with thatch." ⁷ Boulogne also described the interior of the primitive local residential houses (poorly constructed and older houses), stating that they were equipped with sparse furniture and mostly made up of one single room with a hearth in its middle.

The new concept of residential houses in Cetinje in the 1870s implied single-storey houses with partitioned rooms without a hearth and two-storey houses with the ground floor often used as business premises and upper floor used as living space.

Following the Congress of Berlin in 1878, which ensured independence and significant territorial expansion to Montenegro, a peacetime period ensued characterised by a rapid development of Cetinje as an urban agglomeration. In this year, there were 200 two-storey houses with 800 inhabitants.

With a view to stimulating the development of the town, the state authorities gave monastery land for the construction of houses free of charge, which attracted many tradesmen, craftsmen and affluent people to build their houses here. With the overall development of Cetinje as a modern capital city, the European ways and urban lifestyles were increasingly emulated. A large number of single-storey houses were extended with an upper floor or an attic; many traders, craftsmen and restaurateurs converted the ground floor into business premises, leaving the upper floor for living. In 1881, there were 134 houses in Cetinje, while in 1882 its population was 1,800.⁸

Thus, in the late 19th century, residential houses underwent organisational and functional changes. Residential houses in the town evolved, mirroring the modern appearance and the needs of the pro-European ways and urban lifestyles. Many houses were added a new floor, with their attics used for residential purposes, always reserved for bedrooms. The construction of this type of houses, which offered greater comfort, substantially altered the lifestyles of the population, who soon rejected the traditional and rather primitive way of life, centred around the hearth as the focal point. All this naturally led to social stratification based upon the socio-economic position and urban location. Thus, the ruling family and the highest officials lived in Court Street, while Katunska Street was inhabited by the officials of diplomatic missions and their families, many other clerical and ducal families; finally, some state institutions and shops with the trade and crafts population were also located in Katunska Street.

Poslije Berlinskog kongresa 1878. godine, kojim je Crna Gora dobila državni suverenitet, nastaje mirnodopski period i period naglog razvoja Cetinja kao gradske urbane aglomeracije. Te godine Cetinje je imalo oko 200 spratnih kuća sa 800 stanovnika.

Da bi se uubrzao razvoj Cetinja, država je davala besplatno manastirsko zemljište za gradnju kuća, što je privuklo mnoge trgovce, zanatlije i bogatije ljude da ovdje grade svoje kuće. Razvojem Cetinja u urbanu prijestonicu, stvara se težnja ka evropskom načinu i stilu života. Tada mnoge prizemne kuće doživljavaju nadgradnju u sprat ili potkrovlje, mnogi trgovci, zanatlije i ugostitelji pretvaraju prizemlja u dućane i druge poslovne prostore, dok spratni dio kuće ostaje samo za stanovanje. Cetinje već 1881. godine ima 134 kuće, a naredne 1882. godine ima 1800 stanovnika.⁸

Tako krajem XIX vijeka dolazi do promjena u organizaciji cetinjske kuće i njene podjele u organizacionom i funkcionalnom smislu. Cetinjska stambenakućaevoluirakasavremenom izgledu i potrebama proevropskog stila i gradske kulture življenja. Mnoge kuće su se nadogradile iskorištavajući svoje tavane u stambena potkrovlja, koja su, uvijek imala namijenjena za spavaće sobe. Izgradnja ovakvih gradskih stambenih kuća, sa većim komforom u mnogome je izmijenila gradsku kulturu življenja na Cetinju, koja je brzo odbacila dotadašnji primitivan tradicionalan način života u kući organizovan oko ognjišta kao epicentra. Sa promjenama u kulturi življenja na Cetinju počinje i socijalno raslojavanje na osnovu ekonomskog stanja socijalno-staleške pripadnosti i urbane pozicije. Tako su u Dvorskoj ulici živjeli vladarska porodica i državno činovništvo, dok su u glavnoj Katunskoj ulici (Njegoševoj) bile smještene diplomatske misije i sa porodicama, mnoge druge činovničke i vojvodske porodice, neke državne ustanove kao i dućani sa trgovačko-zanatskom populacijom. "Da bi se podstakla gradnja kuća na Cetinju, 1911. godine, se daju olakšice za uvoz cementa, eternita i željeza."⁹, što je pojačalo graditeljsku ekspanziju, nad kojom je kontrolu imala Građevinska uprava pri Ministarstvu unutrašnjih djela i Uprava varoši Cetinja.

Da bi uveli red u građenje stambenih kuća u gradu, Ministarstvo unutrašnjih djela je 1911. godine izdalo "Upustvo za građenje kuća", što predstavlja prvi građevinski Pravilnik za izgradnju kuća u Crnoj Gori.

Početak XX vijeka graditeljska ekspanzija na Cetinju se nastavljala još jačim intezitetom, tako da je grad u prvoj deceniji imao oko 500 kuća sa više od 4000 stanovnika. Broj stanovnika se stalno povećavao, pa je Cetinje po popisu od 1909. godine imalo 5895 stanovnika. Pored izgradnje rezidencijalnih lijepih zgrada stranih diplomatskih poslanstava, mnoge privatne kuće su se nadogradile, sanirale i uljepšale.

Izgradnjom prve električne centrale u Crnoj Gori i na Cetinju, 1910. godine ulice se osvjetljavaju električnom rasvjetom i u gradske kuće se kasnije postepeno uvodi električna energija. To su zabilježili i mnogi posjetioci kao i D. Konrad, koji kaže: "osobito za ljetnjih noći čitav grad se prelijeva u radosnim bojama prirodnog svijetla i umjetnog električnog osvjetljenja", a Jelena Lazarević se nadovezuje u svojim bilješkama: "što je na posjetioca ostavljalo nezaboravne vizuelne impresije."

Cetinje, osim što je bilo prijestonica i središte političkog života, bilo je i središte kulturnog i intelektualnog života Crne Gore, toga vremena. Grad se toliko brzo razvio da je 1914. godine imao, "691 stambenu kuću. od kojih je 385 izgrađeno do 1900. godine, a 306 u periodu od 1900-1914 godine."¹⁰ Na osnovu ovih podataka možemo konstatovati da se grad razvijao veoma ubrzanom tempom težeći ka evropskim standardima gradskog života toga perioda, što je zapisala i Isidora Sekulić, da se procvat grada ogledao i u "... održavanju života visokog stila."¹¹

3.1. Tipologija tradicionalnih kuća na Cetinju

U ovom "zlatnom periodu" razvoja Cetinja kao urbane aglomeracije, razvili su se i nastali su tradicionalni tipovi gradske cetinjske a ujedno i crnogorske kuće sa svim svojim specifičnostima u urbanističkom i arhitektonskom smislu.

"In order to stimulate the construction of houses in Cetinje, in 1911 tax exemptions were granted on the import of cement, fibre cement and iron,"⁹ which further promoted the construction boom, with building activity being controlled by the Construction Authority under the Ministry of Internal Affairs and the Local Administration of Cetinje. With a view to regulating the construction of residential houses, in 1911 the Ministry of Internal Affairs issued the Instructions for Building Houses, the first Building Rulebook in Montenegro.

In the early 20th century, the construction boom in Cetinje intensified, resulting in the 1900s in around 500 houses with over 4,000 inhabitants. The population rose continuously, reaching the number of 5,895 inhabitants according to the 1909 census. Along with the construction of impressive foreign legations, many private houses were extended, renovated and beautified.

With the construction of the first electric power plant in Montenegro and in Cetinje, in 1910 electric street lighting was introduced together with the gradual electrification of residential houses. This was noted by various visitors, including D. Conrad who writes that: "especially during summer evenings, the whole town is bathed in the joyful colours of natural and artificial electric light", which, to use the words from Jelena Lazarević's records, "left an unforgettable visual impression on the visitors".

Apart from being the capital and the centre of political life, Cetinje was also the focal point of cultural and intellectual life of Montenegro. The town had developed to such an extent that in 1914, just before World War I broke out, the total number of residential houses was "691, out of which 385 were built by 1900, and 306 in the period 1900–1914."¹⁰ These data indicate that the town developed at a very accelerated pace, aspiring for the European standards of urban life, which was also recognised by Isidora Sekulić, who stated that "overall prosperity also reflected in high lifestyle."¹¹

3.1. Types of traditional houses in Cetinje

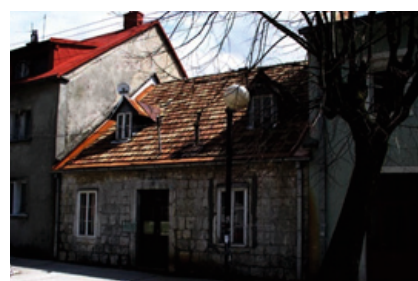
In the "golden age" of the development of Cetinje as an urban agglomeration, the Montenegrin traditional urban residential house emerged with all its architectural and organisational peculiarities. With the development of the town, and in line with its economic and residential needs, four types of urban residential houses were formed, as follows:

1. single-storey house;
2. single-storey house with an attic;
3. two-storey house;
4. two-storey house with an attic.

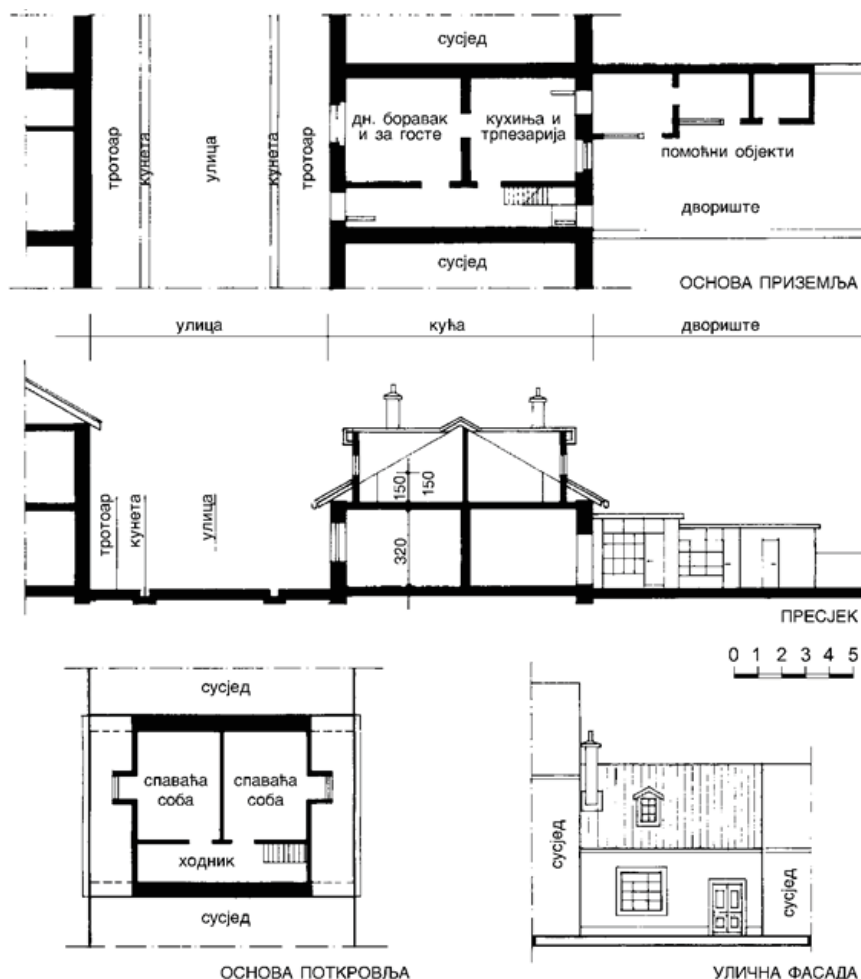
3.1.1. Single-storey houses were a rarity and they were raised by poorer families. They were not built in the main streets but rather in more remote cross streets, in small urban blocks. This type of houses was used for residential purposes solely. They were accessed directly from the street, into a low longitudinal hall leading to the back door. The hall separated the living room from bedroom(s). The back yard was accessed through the hall. This type of houses often featured stone façade, devoid of any architectural decoration of the day.

3.1.2. Single-storey houses with an attic were erected by the middle class, usually exclusively for family housing needs. They were built in street rows, in closed urban blocks closer to the central zones, and were also accessed directly from the street. The organisation of space included the following: entrance, hall and living space on the ground floor, sleeping area in the attic and auxiliary facilities in the yard. The ground floor contained a relatively long hall providing a street-house-yard connection, with rooms on one or on both sides. If the house was built by a more affluent family, it was wide enough to allow ground floor rooms on both sides of the central hall. In this type of house, the room used for living, cooking and dining was separate from the reception room. The hall, dividing the ground floor into two equal units, featured a single staircase made of wood, or a curved staircase leading to the attic. The attic was designed as a sleeping area, with small bedrooms characterised by a sloping ceiling and small dormers with their own little roofs and walls, which is a typical feature of this type of house.

Slika 2: Primjeri Prizemnih kuća sa potkrovljem na Cetinju (Foto: G. Radović).
Figure 2: Single-storey houses with an attic in Cetinje (Photo: G. Radović).



Slika 3: Osnove, presjek, fasada i položaj u prostoru tradicionalne prizemne kuće sa pokrovljem s kraja XIX i početkom XX vijeka (G.Radović).
Figure 3: Plans, cross-section, the front and the position of the traditional single-storey house with an attic at the end of the 19th and the beginning of the 20th century (G. Radović).



Uporedo sa razvojem grada, a zavisno od njegovih socijalnih i stambenih potreba, na Cetinju su se razvila četiri tipa gradskih stambenih kuća i to:

1. Prizeman kuća;
2. Prizemna kuća sa potkrovljem;
3. Spratna kuća;
4. Spratna kuća sa potkrovljem.

3.1.1. Prizemne kuće su se rjeđe gradile i to su kuće siromašnijih porodica. Kuće ovog tipa su manjih gabarita i rijetko su građene u glavnim ulicama, nego u sporednim poprečnim ulicama. Ovaj tip kuće se isključivo koristio za stambenu namjenu. U ove kuće se ulazilo direktno u podužni hodnik koji se pružao do izlaza za dvorište iza kuće. Hodnik je razdvajao sobu za dnevni boravak i sobu ili sobe namijenjene za spavanje. U dvorišni prostor, iza kuće, se ulazilo iz hodnika. Ovakve kuće su često imale kamenu uličnu fasadu, bez primjene arhi-tektonske plastike toga vremena.

3.1.2. Prizemne kuće sa potkrovljem su gradili srednji slojevi stanovništva, obično samo za stambene potrebe. Građene u uličnom nizu zatvorenih urbanih blokova, bliže centralnim zonama grada, u koje se isto ulazilo u podužni hodnik direktno sa ulice. U organizacionom smislu kuća je izdijelila na: ulazno-komunikacioni i boravišni prizemni dio, na spavaći potkrovni dio i ekonomski dvorišni dio sa pomoćnim objektima. U prizemnom dijelu kuće je ulazni podužni hodnik koji je pravca ulica-kuća-dvorište, iz koga su na jednu stranu ili na obje bočne strane, formirane prostorije.

Ako je kuću gradila malo imućnija porodica, onda je ona imala veći ulični gabarit, onda je imala centralno postavljene hodnik i sobe sa njegovim bočnih strana. sa prizemnim prostorijama lijevo i desno od hodnika. Kod ovog tipa kuće u organizacionom smislu, odvojena je prostorija za boravak i kuvanje sa ručavanjem od prostorije za prijem gostiju. Iz hodnika, koji razdvaja po sredini dvije blokovske prizemne cjeline, vodi drveno jednokrako stepenište do potkrovlja kuće. P kuće., manjih dimenzija Potkrovlje uvijek ima namjenu za spavanje, gdje su spavaće sobe, najčešće kosim tavanicama, manjim krovnim prozorima, koje imaju svoje male zidove i krov, što daje jednu od karakteristika ovom tipu kuće.

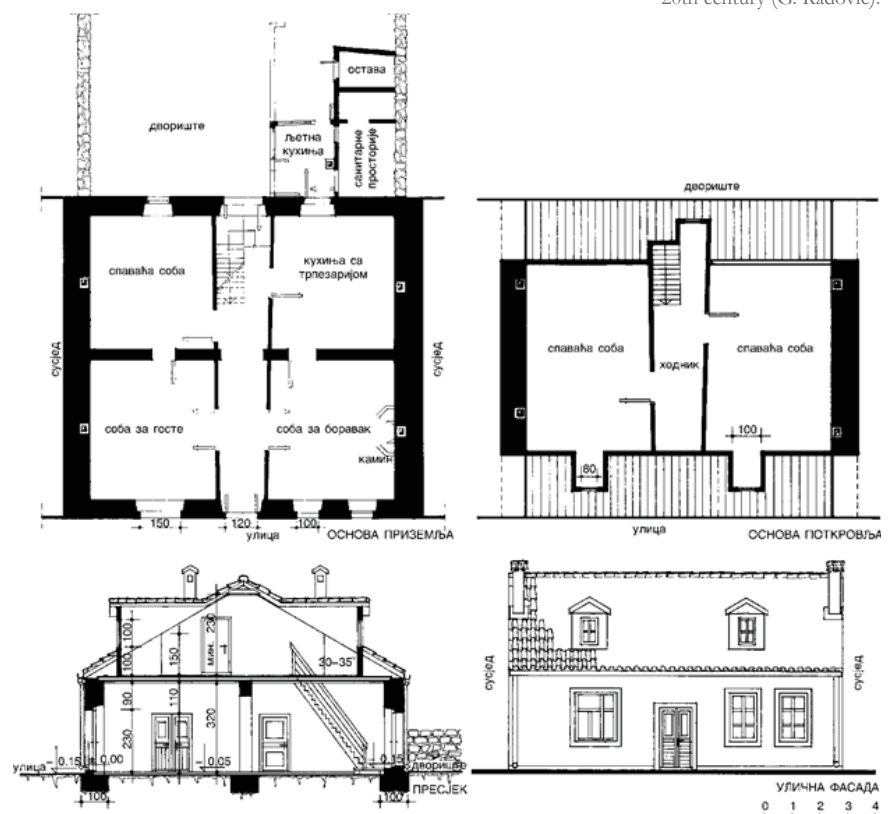
At the end of the hall there was a door to the yard with auxiliary facilities such as: toilet, some kind of bathroom with wood-burning water heater, summer kitchen, various storage rooms, eaves, while better-off families also had an underground water tank. The yard was separated from the neighbours' to the left and right by a dry stone wall.

3.1.3. Two-storey houses were built by richer families of the local headmen or tradesmen and craftsmen. This type of houses emerged as a response to the lack of ground floor business premises in the main streets, which became necessary towards the end of the 19th and at the beginning of the 20th century, when there was an influx of craftsmen's and tradesmen's families to Cetinje. The only feasible option for business premises was adaptation of ground floors to serve business purposes and addition of a new floor for living. The business premises had a direct access from the street. The entrance to the house remained on the main façade, while the entrance hall was preserved with a single wooden staircase leading to the upper floor. This is when a clear functional division of storeys was made: business premises on the ground floor and residential upper floor. The upper floor contained living rooms and bedrooms. The adapted ground floors had very low ceilings and were most commonly used by craftsmen for their workshops. The ground-floor hall had a street-yard orientation. The yard contained auxiliary facilities: storage rooms and toilet.

3.1.4. Two-storey houses with an attic were also built by better-off families. They were originally large two-storey houses, the ground floors of which, formerly used for living, were converted into business premises; at the same time, the houses were heightened with the addition of an attic. In some cases, an attic was additionally built not because of the conversion of the ground floor but for the sake of greater comfort for the wealthy headmen's families.

4. The common typological features of traditional houses in Cetinje

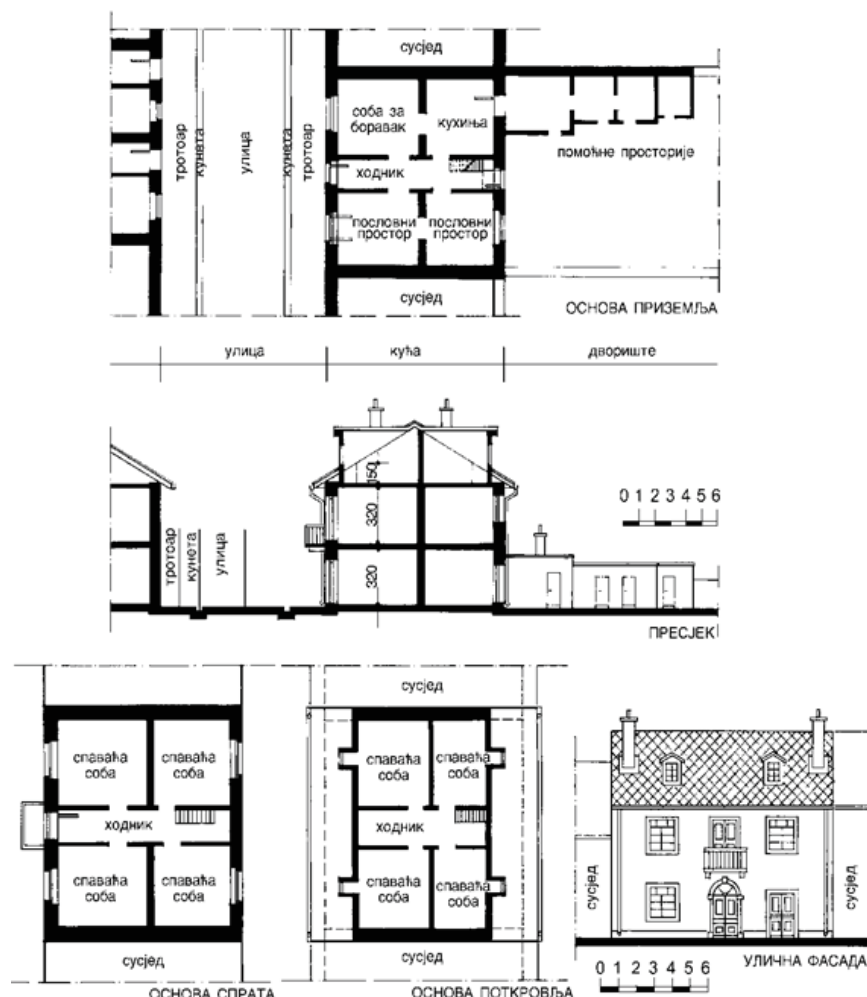
On the basis of the reconstructed plans and photographs, the following common characteristics of the above-mentioned types of houses can be identified:



Slika 4: Osnove, presjek i fasada tradicionalne Prizemne veće kuće sa potkrovljem na Cetinju s kraja XIX i početkom XX vijeka (G.Radović).
Figure 4: Plans, cross-section and the front of a larger single-storey house with an attic in Cetinje at the end of the 19th and the beginning of the 20th century (G. Radović).

Slika 5: Osnove, presjek i ulična fasada tradicionalne Spratne kuće sa potkrovljem na Cetinju s kraja XIX i početkom XX vijeka (G. Radović).

Figure 5: The plans, cross-section and the front of the traditional two-storey house with an attic in Cetinje at the end of the 19th and the beginning of the 20th century (G. Radović).



Iz centralnog hodnika se direktno izlazi na dvorište iza kuće, u kome su izgrađene pomoćne prostorije za različite svakodnevne potrebe kao što su: sanitarna prostorija za WC i sanitarna prostorija za kupanje sa kazanom za vodu koji se grijao na drva, ljetnja kuhinja, razne ostave i nadstrešice a kod imućnijih porodica je bio izgrađen i ukopani rezervoar za vodu. Dvorište je sa obje strane, prema susjedima, ograđeno ne visokim kamenim zidovima od "suvomeđe".

3.1.3. Spratne kuće gradile su imućnije cetinjske porodice i trgovačko-zanatlijske porodice. Naime, ovakav tip kuće nastao je kao posljedica nedostatka poslovnih prizemnih prostora u glavnim ulicama krajem XIX i početkom XX vijeka, kada u Cetinje dolaze mnoge zanatlijske i trgovačke porodice. Kao jedina mogućnost pravljenja poslovnih prostora bilo je da se prizemlja kuća pretvore u poslovne prostorije a da se na kući nadogradi stamena sprat.

U poslovne prostor se ulazili direktno sa ulice. Na uličnoj fasadi je zadržan ulaz u kuću, odnosno u podužni hodnik sa jednokrakim drvenim stepeništem koje je vodi na sprat kuće. Tada je došlo do jasne funkcionalne podjele po etažam, na poslovne prizemlje i stambeni sprat. Na spratu su prostorije za boravak i primanje gostiju i prostorije za spavanje. Poslovno prizemlje kod ovih lokala često je bilo sa niskim plafonima i koristili su ga obično zanatlije za svoju radionicu. Prizemni hodnik je pravca ulica-dvorište. U dvorištu su pomoćne sanitarne i ekonomske prostorije.

3.1.4. Spratne kuće sa potkrovljem takođe, su gradile imućnije cetinjske porodice. To su veće kuće na sprat koje su ranije u prizemlju imale stambene prostorije, koje su pretvarali u poslovne prostore, a kuća se nadograđivala i proširivala jedino u visinu, dogradnjom potkrovlja ili adaptacijom tavana za stambenu spavaću namjenu. Ponekad se potkrovlje potkrovljem nadogradilo samo zbog porodičnog komfora, a to su uglčavnom radile imućnije glavarske porodice.

- The living space of the house had a direct access from the street, through the hall;
- Ground floor business premises also had a direct access from the street;
- The longitudinal hall stretching in the street-yard direction had a single, sometimes partly curved staircase made of wood, leading to the living space on the upper floor;
- The upper floor was exclusively used as living space;
- Cooking facilities, storage rooms and toilet were located in the back yard;
- The attic was exclusively used as living space (bedrooms);
- The façades were usually plastered although the houses were made of broken stone;
- Doors and windows on the street façade are large and rectangular, accentuated by finely dressed stone beams (surrounds);
- On the inner side, windows were equipped by wooden shutters;
- The houses had gable roofs with street-yard orientation;
- The houses had dormers with their their own gable, pent or arched roofs;
- The roofs had plastered chimneys; The eaves were small, equipped with rain gutters;
- The houses were traditionally covered by clay tiles or by slate laid in a diagonal style;
- The richer and larger houses boasted architectural decoration on the main façade, including stone window surrounds, prominent rectangular and arched entrances and beautiful wooden doors, sometimes a mildly accentuated string course, ornamented balcony upstairs as well as some decorative applications on the façade and balcony railings.

Some records from this period show that many foreign architects, builders and skilled workers hired to work on the construction of numerous public buildings in Cetinje were also involved in the construction of richer and more beautiful houses.

5. Architectural elements of traditional houses in Cetinje

All the four types of traditional houses in Cetinje share several common architectural elements. The analysis of certain architectural elements reveals their typological characteristics.



Slika 6: Primjeri Spratnih kuća sa potkrovljem na Cetinju (Foto: G. Radović).
Figure 6: Two-storey houses with an attic in Cetinje (Photo: G. Radović).



4. Zajedničke tipološke karakteristike tradicionalnih kuća na Cetinju

Na osnovu skica rekonstrukcije tradicionalnih tipova cetinjskih kuća i fotografija primjera, mogu se sagledati zajedničke karakteristike ovih tipova kuća:

- Ulaz u kuću je direktno sa ulice, odnosno u hodnik za stambeni dio kuće;
- Ulaz u poslovne prizemlje je direktno sa ulice;
- Podužni hodnik u kući je pravca ulica-dvorište u kome je drveno jednokrako, stepenište, koje vodi na stambeni spratni dio kuće;
- Sprat kuće je uvijek namijenjen samo za stanovanje;
- Dvorište je organizovano sa pomoćnim objektima za kuhinju, sanitarije i ostave za ekonomske potrebe;
- Potkrovlje je uvijek namijenjeno samo za stanovanje odnosno za spavanje;
- Fasade kuća su najčešće malterisane iako su objekti građeni od lomljenog kamena;
- Prozori i vrata na uličnoj fasadi su veći pravougaoni, naglašeni i uokvireni fino klesanim kamenim blokovima (gredama);
- Prozori sa unutrašnje strane imaju pune drvene kapke;
- Krovovi kuća su dvovodni orjentisani ulica – dvorište;
- Pokrovni prozorisu sa krovnim kućicama ("badže" ili "viđenice") sa dvovodnim, jednovodnim ili blago lučnim manjim sopstvenim krovom;
- Na krovu se nalaze dimnjaci omalterisanih zidova;
- Krovna streha je mala i ima oluke;
- Kuće su tradicionalno pokrivene kanalicom ili kvadratima eternita slagan u dijagonalnom slogu;
- Kod bogatijih i većih kuća primjenjivala se arhitektonska plastika na uličnoj fasadi, koja se ogledala u kamenim okvirima (gredama) prozorskih otvora, naglašenim pravougaonim i lučnim ulazima i lijepim drvenim vratima, ponekad blago naglašenim horizontalnim spratnim vijencem, ukrašena dekorisanim balkonom na spratu kuće kao i jakim ukrasnim aplikacijama na fasadi i ogradi balkona.

Na osnovu nekih zapisa iz tog vremena vidi se da su se za gradnju ljepših i bogatijih kuća angažovali brojni strani arhitekti, graditelji i majstori, koji su boravili na Cetinju a bili su ovdje angažovani oko izgradnje mnogih javnih objekata.

5. Arhitektonski elementi tradicionalnih kuća na Cetinju

Sva četiri tipa tradicionalnih cetinjskih kuća veže nekoliko zajedničkih arhitektonskih elemenata. Analiza određenih arhitektonskih elemenata pokazuje njihove tipološke karakteristike.

5.1. Krov

Sve kuće na Cetinju građene su u uličnom nizu naslanjajući se jedna na drugu što je nametnulo da kuće imaju dvovodne krovove, sa padom ka ulici i ka dvorištu. Izuzeta su kuće na uglu urbanog bloka čiji krovovi su kod nekih kuća trovodni. Razvojem kuće u visinu razvijao se i krov u nagibu, pokrivaču i arhitektonskim elementima.

Dvovodna krovna ravan, polovinom XIX vijeka, bila blažeg nagiba, pokrivena slamom a koja je u drugoj polovini XIX vijeka zamijenjena kanalicom. U tom periodu nagib krovne ravni se povećao do oko 350, naročito kada je kuća evoluirala u visinu izgradnjom stambenog potkrovlja. Tada se krovna ravan razigrala krovnim prozorima sa krovnim badžama (viđenicama).

Ovako razvijeni dvovodni krovovi sa krovnim badžama, nanizani jedan do drugog raznih visina, činili su tada, a i danas, razigranu i romantičnu sliku urbanog ambijentalnog kompleksa starog jezgra Cetinja, dajući poseban akcenat i draž petoj fasadi u strukturi grada.¹²

5.2. Prozori i vrata

Polovinom XIX vijeka fasadni otvori na stambenim kućama bili su vrlo mali. Evoluiranjem cetinjske stambene kuće ka evropskim standardima, povećavaju se i ukrašavaju prozorski otvori i ulazna vrata. Prostorna modernizacija i reorganizacija kuće nametnula je novu i veću dimenzionalnost prozora, ostakljenih i izrađenih od kvalitetnijeg i obrađenog drveta. Prozori na stambenim boravišnim prostorijama, naročito prema ulici, bili su dvostruki, kasnije i trokrilni, izdijeljeni rasterno na manje kvadratne prozorčice.

5.1. Roofs

Since the houses were joined together in rows, the predominant roof solution was gable roof with the street-yard orientation, with the exception of the houses positioned at the corner of an urban block, where another slope was sometimes installed. As the houses grew in height, their roofs developed in the pitch, covering and architectural elements.

In the mid-19th century, the gable roof structure had a lower pitch and was covered with thatch, which was soon replaced by interlocking clay tiles. In this period, the roof pitch increased to about 35°, particularly when the houses were heightened with the addition of an attic. This is when the monotony of the roof surfaces was broken with the introduction of dormers.

The gable roofs with dormers, stretching in a row next to each other at varying heights, contributed and still contribute to the dynamic and romantic image of the old core of Cetinje, thus making the charming fifth façade a prominent feature in the town structure.¹²

5.2. Doors and windows

In the mid-19th century, the openings on residential houses were very small. With the evolution of the urban residential houses in line with the European standards, window openings and front doors were changed and decorated. The modernisation and reorganisation of the house implied larger glassed windows made of high quality treated wood. Living room windows, particularly those facing the street, were double or later even triple casement windows divided into small panes. Their upper part, especially in richer homes, consisted only of a single pane which opened separately. In the period from 1870 to World War I, windows were equipped with interior solid panel shutters, especially on the ground floor. By rule, window shutters were always interior, never exterior.

Dormer windows were somewhat smaller, usually double and multi-paned.¹³ In the mid-19th century, houses had quite small and simple single doors, about 1 metre wide and 1.6–1.7 metres high, made of semi-processed wood planks arranged horizontally.

With the development and modernisation of the residential house, the size of the doors increased, both in their width and in their height. Very often, they were double-winged and 2/3 glassed. The arched or rectangular front doors, making part of the main façade, were accentuated by nicely dressed stone surrounds, fine wood carvings and so on. Sometimes an iron canopy was installed above the door, or a decorative balcony on the upper floor shielded the door from rainwater.¹⁴

5.3. Balconies

With the development of the urban residential house in Cetinje, particularly in the first decade of the 20th century when an upper floor or attic were added, in pursuit of prestige the need aroused for the beautification of the house façades. Thus, usually on the houses of wealthier families, beautiful balconies were built on the upper floor, boasting exquisite decorative concrete or iron railings.

Balconies were aesthetic details on the street façade, most commonly located above the front door, making a protective overhang for the door. As balconies were an element of the façade, their maximum allowed projection towards the street was 1.10 metres, which was later prescribed by the Instructions for Building Houses.¹⁵

5.4. Façades

In the urban pattern of street rows within closed urban blocks, only the fronts of the houses are public, making a typical street façade contributing to the overall image of the town.

With the development of the residential house towards the end of the 19th and at the beginning of the 20th century, an awareness was developed of the façade decoration. Thus, their appearance changed, with newly designed and accentuated doors and window openings, balconies, string courses, dormers, chimneys, roofs, mouldings and so on. Most houses had plastered façades, with some exceptions of stone façades.

Gornji dio prozora, kod imućnijih kuća, bio je bez podjele u cijeloj širini, otvarajući se pojedinačno na ventus. Prozori, u period od 1870. godine do Prvog svjetskog rata, naročito u prizemlju, su sa unutrašnje strane imali drvene dvokrilne pune kapke. Kapci na prozorima nikada nisu bili sa spoljne strane, nego uvijek sa unutrašnje strane.¹³ Krovni prozori su manjih dimenzija, dvokrilni, sa rasternim podjelama.

Vrata na stambenim kućama polovinom XIX vijeka bila su jednostavnija i niža, jednokrila, manjih dimenzija, širine oko 1 m i visine od oko 1,6-1,7 m, izrađena od poluobrađenih drvenih dasaka složenih u horizontalnom slogu.

Razvojem i modernizacijom stambene kuće, dimenzija vrata se povećava po širini i po visini. Vrlo često se prave dvokrilna i zastakljena vrata u 2/3 gornjeg dijela. Ulazna vrata, kao dio ulične fasade, su se naglašavala fino klesanim kamenim okvirima, lijepom drvenom rezbarijom, lučnim ili pravougaonim završetkom i sl. Ponekad se iznad vrata ugrađivala željezna nadstrešica ili je ukrasni balkon sa sprata pravio i štutio od kiše ulazna vrata.¹⁴

5.3. Balkoni

Razvojem gradske stambene kuće Cetinja, naročito početkom XX vijeka, nadgradnjom sprata i potkrovlja, nametnula se potreba prestiža za uljepšanjem uličnih fasada kuća, naročito u prvoj deceniji XX vijeka. Tako se na spratnom dijelu, obično bogatijih kuća, izgrađuju lijepi balkoni sa lijepim betonskim ili željeznim ukrasnim ogradama.

Balkoni su bili estetski detalji ulične fasade, locirani najčešće iznad ulaznih vrata, praveći joj zaštitnu strehu. Balkon kao fasadni element mogao je da bude prepušten prema ulici maksimum 1,10 m, što je i regulisano, kasnije, u Uputstvu za građenje kuća.¹⁵

5.4. Fasade

Ovakva gradnja stambenih kuća u uličnom nizu u urbanoj formi sa zatvorenim blokovskim cjelinama, ima karakterističnu jedino uličnu fasadu koja predstavlja ukupnu sliku grada. Razvojem stambene kuće na Cetinju, krajem XIX i početkom XX vijeka, razvijala se svijet o uređenju fasada.

Tako se naglašavaju i dizajniraju vrata i prozorski otvori, balkoni, fasadni vijenci, krovne badže, dimnjaci, krovne ravni, fasade, aplikacije i sl. Većina kuća ima malterisane fasade osim jednog manjeg boja kuća koje imaju kamene fasade. Interesantna je zagonetka i činjenica da su kuće većinom omaleterisanih fasada, kada se sve kuće u ruralnom okruženju i u Primorju tada imale kamene fasade. Razlog za to je višestruk:

- Za izradu kamene fasade potrebno je bilo duže vrijeme, zbog dužeg perioda pripreme oko klesanja kamena za gradnju;
- Za izradu kamenih fasada potrebno je bilo angažovati dobre majstore, a koji su u to vrijeme bili veoma angažovani na primorju;
- Kamenoklesачki majstori su bili skupi pa se time gradnja kuće znatno poskupljivala;
- Rok za izgradnju kuća na Cetinju je bio dvije godine;
- Malter na fasadama činio je kuću toplijom;
- Unutrašnji zidovi su od kamena malterisani krečnim malterom;
- Plafoni su od trske i krečnog maltera i drvene međuspratne konstrukcije;
- Lakše je bilo uskladiti fasade kuće sa nadogradnjama.

Početkom XX vijeka, Cetinje je živjelo evropskim stilom, u atmosferi prestiža uljepšavale su se fasade kuća, što je značajno doprinijelo ljepšoj i prijatnijoj slici grada.

5.4. Dvorište

Razvojem grada sa izgradnjom kuća u uličnom nizu u ortogonalnom urbanističkom konceptu sa mrežom gradskih ulica i zatvorenim urbanim blokovima, iza kuća su nastala dvorišta. Razvojem kuće i gradske kulture življenja, u dvorištima su građene pomoćne prostorije za potrebe domaćinstva: kuhinje. Sanitarne protorije, ekonomske prostorije i dr. Tako se javila potreba da se dvorište ogradi. Kao najjeftiniji način, primijenjen je ogradni zid od suvomeđe (zid od lomljenog kamena bez vezivnog maltera) koji je bio srednje visine za formiranje privatnosti. S obzirom na sadržaje koji su se nalazili u dvorištu, ono je bilo aktivni učesnik u svakodnevnom životu svojih građana.

It is interesting to see that the majority of façades were plastered when all the houses in the rural surroundings and in the coastal region were characterised by stone façades. The reasons were manifold:

- The making of a stone façade required longer time, due to the lengthy preparatory works on the stone itself;
- The making of a stone façade required hiring highly skilled craftsmen, who were very busy in the coastal area at that time;
- Hewers were expensive to hire, which significantly increased the construction costs;
- The deadline for the construction of a house in Cetinje was two years;
- The plaster on the façades made the house warmer;
- Interior stone walls were plastered with lime mortar;
- The ceilings were made of cane and lime mortar and wooden joists and beams;
- It was easier to harmonize the façade of a house with subsequent additions.

In the early 20th century, with the adoption of European lifestyles, façade decoration became a matter of prestige for private house-owners, which resulted in a more appealing and more pleasant appearance of the town.

5.6. Yards

With the development of the town in the longitudinal pattern, with a network of streets and closed urban blocks, and with the process of parcelling, yards were formed. Along with the heightening of houses and the development of urban lifestyles, outbuildings were raised to meet various household needs: kitchens, toilets, storage rooms and so on. This is how the practical necessity arose to enclose the yard. The cheapest option was a dry stone wall (broken stone without mortar), tall enough to ensure privacy. A yard organised in this manner became an integral part of everyday life and a very important element of an urban residential house.

6. Conclusion

From 1870 to World War I, Cetinje saw the development of more comfortable family houses built in an even street row, with back yards which played an active part in the daily lives of the population. Most houses had plastered façades, with some exceptions of stone façades. They were made of dressed stone bound with mortar. Following the recognition of Montenegro as a sovereign state at the Congress of Berlin in 1878, the social and economic conditions in the country and its towns changed. As the country's capital, Cetinje saw a construction boom and a considerable population rise, its residential houses starting to mirror the contemporary European standards of the day. A major role in this was played by numerous architects, engineers and builders from France, Austria, Italy, Dalmatia, as well as by the education of Montenegrin professionals in European countries.

In this period four distinguishable house types developed in Cetinje: single-storey, single-storey with an attic, two-storey and two-storey with an attic. The houses were joined together in street rows, in closed urban blocks with back yards. The street façade was at the same time the street line and the building line, which means that the houses were erected right next to the street. Behind them were enclosed back yards, stretching along their entire width, with single-storey outbuildings in them (storage rooms, toilet, summer kitchen and others).

The construction of residential houses joined together in street rows, with enclosed back yards, followed the well-established customary building rules with respect for neighbours and the inviolability of their space. On the basis of the developed and modernised house types, in 1911 the legal rules of construction were adopted, called "Instructions for Building Houses". For the first time, houses had a double purpose: they were simultaneously used as business premises and as living space. Notably, the ground floor of two-storey houses was converted into business premises while the upper floor and the attic were used as living space. This was influenced by the coastal towns from the surrounding areas.

6. Zaključak

U periodu od 1870. godine do Prvog svjetskog rata, na Cetinju se razvija stambena porodična kuća (samo za jednu porodicu), većeg komfora, u pravilnom uličnom nizu sa dvorištem iza kuće koje je bilo aktivni učesnik svakodnevnog života. Fasade kuća su većinom malterisane, osim jednog manjeg broja koje imaju kamene fasade. Kuće su građene od klesanom kamena sa vezivnim krečnim malterom. Dobijanjem državne nezavisnosti na Berlinskom kongresu 1878. godine, promijenili su se i poboljšali društveno-ekonomski uslovi u državi i njenim gradovima. Cetinje, kao prijestonica Crne Gore, u ovom periodu doživljava graditeljsku ekspanziju i porast broja stanovnika, što pratievoluiranjestambene kuće ka evropskim standardima toga vremena. Na to su imali i uticaj mnogi strani arhitekti, inženjeri i graditelji iz Francuske, Austrije, Italije, Dalmacije, kao i školovanje crnogorskih kadrova u evropskim zemljama.

Stambena kuća, u ovom periodu, na Cetinju razvila se u četiri tipa: prizemna, prizemna sa potkrovljem, spratna i spratna sa potkrovljem. Kuće su građene u pravilnom uličnom nizu naslonjene jedna na drugu, u zatvorenim urbanim blokovima sa unutrašnjim dvorištem. Ulična fasada je ujedno i građevinska i regulaciona linija koja graniči lokaciju sa ulicom, što znači da je kuća na parceli izgrađena tik uz ulicu. Iza kuće je ograđeno dvorište, u širini kuće, sa izgrađenim pomoćnim prizemnim objektima (ostave, sanitarne prostorije, ljetna kuhinja i dr.).

Izgradnja stambenih kuća naslonjenih jedna na drugu u uličnom nizu i sa ograđenim unutrašnjim dvorištem se razvijala uz jake principe običajnog pravila građenja sa osloncem na poštovanje susjeda i njegove nepovredivosti. Na osnovu razvijene tradicionalne tipologije cetinjskih kuća, 1911. godine donešeno je prvo građevinsko prailo za građenje kuća "Upustvo za građenje kuća".

U kućama se, po prvi put uvodi dvonamjenski funkcionalni karakter, poslovni i stambeni istovremeno. Naime, kuće na sprat su, uglavnom, u prizemlju imale poslovnu funkciju, dok je na spratu i potkrovlju bila stambena funkcija. Takva dvonamjenska funkcionalnost kuće uticaj je primorskih gradova u okruženju.

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ČRNA GORA IN MONTENEGRO

CRNA GORA AND MONTENEGRO

Ključne besede

Črna gora, vernakularna arhitektura, dediščina, kultura, turizem.

Izvleček

Črnagoranine velika in ne bogata dežela. Bogastvo kažejo njena zgodovina, narava in kultura. Prav kot Slovenija ima tudi ta dežela morje in planine in seveda predvsem arhitekturo kamna in lesa. Ob morju so večja mesta z imenitno vojaško arhitekturo, ki so jo gradili veliki poznavalci. Ti so tam gradili tudi palače in bogate hiše. Mesta na kontinentu so povečini zrasla iz vasi, ki pa še vedno kažejo svoje značilnosti. Vernakularna arhitektura Črne gore je izjemno bogata, tako kamnita kot v lesu. Lesene hiše s strmimi lesenimi strehami so značilne za planinske predele, v sklopih s hlevi in s sušilnicami ali prekajevalnicami. Transhumanca je bila v Črni gori osnovno gospodarstvo vasi in oddaljenih domačij. Življenje na planinah zahteva drugačno arhitekturo, saj so tam naselja obljudena le občasno, poleti. Značilno pašništvo najdemo v Prokletijah in na Durmitorju, obrnjen sistem pa poznajo na Rumiji. Na visokih planinah so stalne kočice [gladej] krite s slamo ali z lesenimi škodlami, ob Skadarskem jezeru pa so stalne konstrukcije, slamnato kritino pa snemajo v jeseni in jo spet namestijo spomladi, da preko zime ne zgnije. Ta letni čas je tam očitno bolj vlažen kot v planinah. Kaj lahko naredimo z zapuščenimi, propadajočo ali že uničeno arhitekturo? Najboljša rešitev bi bila vrnitev izvirnega gospodarstva, a je življenje v industrijskih mestih seveda udobnejše od tega na vasi. Zato rabimo pomoč države in strok. Druga rešitev je vnos novih idej. Ena takih je sodoben digitalni muzej, za kar lahko uporabimo zelo razširjene pametne telefone. Za to potrebujemo le program, dobro organizacijo in seveda podporo in sodelovanje domačinov. Navidezni muzej lahko veže kulturo z gospodarstvom – in to z velikimi rezultati. Za to pa rabimo predvsem osveščenost javnosti in seveda izobraževanje. Prvo je stvar kulture in drugo strokovnjakov. Predvsem kulturna krajina bi tako postala kvalitetnejša. S temi elementi bi lahko postala Črna gora znamenita in gospodarsko uspešna dežela, ki jo Evropa pozna pod imenom Montenegro. Tako bi bila tudi bolj cenjena.

Key words

Montenegro, vernacular architecture, heritage, culture, tourism.

Abstract

Crna Gora is neither a big nor a rich country today. Its wealth can be found in its history, nature and culture. Like Slovenia, it has the sea and mountains and mostly architecture in stone, though also in wood. By the coast, there are mostly larger old towns, especially in Boka Kotorska, with dominant military architecture, made by specialists, who also built palaces and wealthy houses. Other towns inland grew over the course of history from small villages, with their own characters.

Vernacular architecture in Montenegro is extremely rich in stone and wood. Wooden houses with steep roofs are typical of the mountain regions, in complexes with stables and drying huts. Transhumance was the basic economy in villages and in remote homesteads in Montenegro. Life on the mountains needs different buildings, inhabited only over the summer season. Typical transhumance is found in Prokletije and Durmitor, and an inverse type on Rumija mountain. Permanent huts are located in the high mountains, thatched in straw or with shingles; at Skadar Lake the straw is removed because of the wet winter season.

What can be done with abandoned, decaying or destroyed architecture? The best solution is a return of the successful original economy, but life in the industrial centres is too comfortable. Governmental and specialist help is needed. Another solution is the organization of a modern digital museum, with the help of smart phones. This needs only good organization and, of course, the support and collaboration of the inhabitants. A virtual museum can connect culture with the economy, with high expectations. For this purpose, the awareness of the people and education by professionals is first needed. Crna Gora can become well-known in Europe as valued and economically efficient Montenegro.

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1. Uvod

Architecture does not just mean building objects but represents culture and relations among people – users, investors, builders, managers, as well as relations in society and in space. Egenter wrote: "Architecture becomes a general human phenomenon that synchronically extends over individual cultures and diachronically includes all cultures, researching various cultures for the same or analogous features"[Egenter, 1996: 85].

Vernacular architecture was never intended for the gods, for kings or for the dead but for ordinary people in everyday life and work. It is not the work of professionals, who are familiar with materials, technologies, techniques and know great architecture of the past and who came to this knowledge through schools. Vernacular architecture is work in modest circumstances, bound to survival. So it is not little, unimportant, imperceptible or ugly, bad architecture. It is true, though, that it is only appreciated by intelligent people [Juvanec, 2013: 12].

Paul Oliver, from Oxford, the most important scholar in this field, wrote about this question: (this architecture) "was so little known we don't even have a word for it" [Oliver, 2003: 11]. We professionals have agreed on the term "vernacular architecture".

Architecture's existence depends on the in-built materials, its use and other circumstances. Not only do materials decay through normal use and aging, other physical factors, both natural and man-made, are important for it. Questions of existence, restoration and current use – in changed circumstances – are important and very problematic [Juvanec, 2016].

Classical architecture, the work of professionals, has identical problems as vernacular architecture, more than we can imagine.

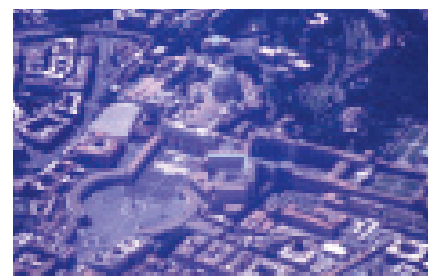
Architectural identity is in any case the sum of different values, which represent its image as a whole but in a hierarchic connection of all involved [Bontron, 1991].

Crna Gora is neither a large nor a rich country. Its wealth can be found in its history, nature and culture.



Slika 1: Kultura nuraghov med leti 1800 in 400 pred štetjem; Grobnica velikanov pri Nuoru na Sardiniji ima javni trg, stelo in grobni prostor. Grobnica je namenjena eliti, stela kaže pomembnost spomenika, trg kot javni prostor pa je namenjen ljudem. Berninijev trg pred cerkvijo sv. Petra v Rimu, ki jo je narisal Michelangelo: cerkev je najprej namenjena duhovščini, trg ljudem. Cerkev, ki jo poudarja visoka kupola, je veličastna, v odprti prostor se odpira z vrati. Tako ideja kot izvedba obeh kompozicij sta enaki. Razlika je le v velikosti. Težko bi sodili, da Bernini ni poznal kulture nuraghov. Grobnica velikanov je namreč tri tisoč let starejša in je bila grajena z lokalnimi mojstri. Danes bi rekli, da je vernakularna arhitektura.

Figure 1: Nuraghe culture 1800 to 400 B; Domus de janas near Nuoro, Sardegna has a square, a stela and a tomb. The tomb is for highly esteemed dead people, the stela shows the importance of the monument, and the square is dedicated to ordinary people, it is a public place. Bernini's Plaza di St. Pietro, Rome and the basilica made by Michelangelo: the church is primarily meant for the clergy and the piazza for the people. The church, with its high dome, is magnificent, with a door to the open space. The idea and execution of both compositions are the same. The difference is only in dimensions. It is unlikely that Bernini did not know the Nuraghe culture. Domus de janas is at least three thousand years older and was made by local masters; today we would call it vernacular architecture.



Like Slovenia, it has the sea and mountains and mostly architecture in the stone, though also in wood.

Its importance grew also with the name. The proud kingdom survived the Ottoman Empire, pressures from East and North; it is close to Italy and Albania with, until recently, its special political system, and finally the Austro-Hungarian Empire, the Kingdom of Serbs, Slovenes and Croats and the late Yugoslavia. The name Montenegro (Black Mountain) is linguistically Catalan and Castilian, but Italians have shown it to be not Italian but "Old Venetian" [Juvanec, 2015]. The importance of this country in the culture is greater than it seems.

2. Village stone architecture

Montenegro has a coastal belt, a central plain and the mountains. On the coast can be found several pleasant towns: Tivat, Budva, Bar and even Sveti Stefan on an island. Inland, the most interesting town is Cetinje, the capital, with important stone architecture. Other towns grew over the course of history from small villages, with their own characters.

Special stone buildings can be seen on the coast and near Skadar Lake, on the slopes of Rumija. The system of dry stone walling can be seen everywhere, especially in small villages near the sea, but also high in the mountains. One of those villages is Gornja Lastva above Tivat.

The dwellings are interesting not only because of the fireplaces in the attic but also the olive mills, wells with cisterns and terraces with a lot of green trees for shade and the fruit – public architecture.

Architecturally, town planning with social places, paved footpaths with an irrigation system and even with niches for candles as public lighting is especially interesting [Juvanec, 2002].

Urban planning connects three essential elements – public places, connecting paths and irrigation. In addition to wells, threshing places are important locations for social life in a village, not only the church with its courtyard [with a fine view to the hills and the sea]. Each house has its own terrace with a tree for shade – not just for the owners but also for neighbours and visitors.

Retaining irrigation: the system for retaining the soil, swept by rainwater from the fertile fields above the village, is most surprising. Retaining basins were cleaned by local women after each rain. This is a unique system for maintaining the fertility of village fields, which were necessary for survival.

Details in Gornja Lastva are really made by professionals. The fireplaces in the attic need a special construction, and keep the lower storeys cold. This is very important in hot summer days. Other details are all in use as practical devices: handles, racks, corbelling, bridges over ditches, irrigation dykes or windows and signs cut in the stone.

3. Skadar Lake

Virpazar, a small town near Skadar Lake, until the sixties was the end station of the world famous narrow gauge railway between Bar by the sea and Virpazar. Bar is a large and important port, historically also very important from a military point of view. The 750-millimetre narrow gauge railway [Brate, 1971] was constructed by the Italians, and was rare even for the Balkan countries, where railways usually had a 760 mm gauge. The steam engines were small, and the speed of passenger trains was up to 22 km/h and for goods 18 km/h [Brate, 1971]. The railway was in use until 1959, one of the last locomotives still exists – as a monument to the past [Burjanović, 2008]. Very rare "steam railcars" also existed: a steam engine and personal compartment, connected in a single carriage. Three of them were built, one being intended for the Montenegrin royal family.

The railway is now abandoned and ruined; the railway station in Virpazar is used as a dwelling but completely transformed. On the site of the former railway, not even a board with basic information or a picture can be found, and the former railway line, perfect for a bicycle track, has vanished in the green nature. At least stones in the road surface – as footprints - could show the former line in the village road in front of the railway station.

The small village of Godinje on the outskirts of Skadar Lake is all in stone [Guštin, 2013].

A few houses are still in use but others are abandoned and in decay. The village has its own threshing floor and the most important aspects are its location on sloping terrain and connections through the basements, in cellars. The village of Godinje must be preserved: now is the last moment before it disappears. The same is with Gornji Murići, a village with excellent homesteads from the Ottoman times.

Until 2000, the plain immediately behind hotel "13th July" (now Hotel "Vir") was occupied by people from the mountains, who spent the summers near Skadar Lake, where there was plenty of grass [Guštin, 2013]. This is a rare type of transhumance, known only in Wales, Great Britain.

The farming economy could be shown to visitors, because it is an important part of the local heritage and its culture. Moreover, the system could be transformed into a special type of thematic park, with all the information about the work and economy of past times. Putting straw on the racks and again its removal – as local feasts - could be an important part of a modern tourist attraction, with high economic return.

4. Transhumance

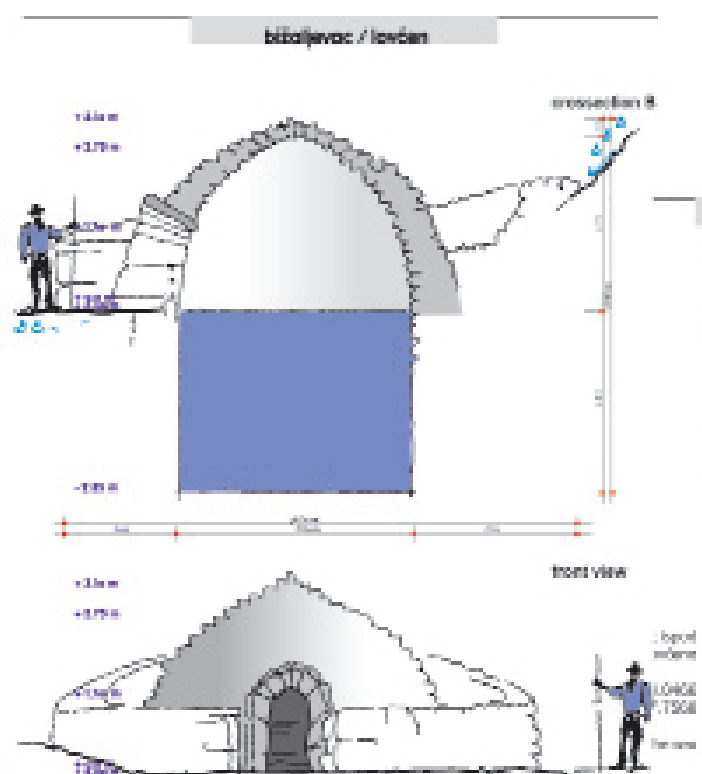
Transhumance is an especially important economic activity for the local people. At one time, it was important and efficient, nowadays it is not, although it could be again in the future.

While classical transhumance can be found on Prokletije and Durmitor mountains [Marković, 2003], on Rumija, between the sea and Skadar Lake, it is inverted. The people live on plateaus high in the mountains and in summer they come down to the green lake. They use permanent wooden constructions, prepared for thatching with straw or reed over the grazing season [Guštin, 2013]. At the end of the summer, they remove the roof cover and leave the construction. Its lifetime is thus longer, because the straw does not rot over the winter.

In the northern mountain systems, transhumance architecture is similar to that in the Alps: wooden constructions of the houses, covered by straw, wooden singles and finally, today, with thin plates.

Slika 2: Razen inventarizacije je prav dokumentacija pomembna za varovanje kulturne dediščine. To je dokaz starih kultur in edina možnost rekonstrukcije po kakoli naravni nesreči, vojni, razpadu ali po napačnem človekovem posegu [Juvanec, 2017: 77]. Pašniška arhitektura je ob zatočiščih, zidovih, ograjah in vodnjakih pomemben element arhitekture. Ubao, počuo je redka vrsta vodnjaka na obronkih Lovčena, ki s konstrukcijo varuje žejne živali pred padcem vanj, kar je lahko usodno za druge uporabnike zaradi onesnaženja. (Documentation/dokumentacija B. Juvanec, Ljubljana 2014).

Figure 2: In addition to making an inventory, documentation is an essential part of safeguarding our heritage. This is evidence of our past culture and the only possible way of replacing or making a copy after natural disaster, war, decay or misuse [Juvanec, 2017: 77]. As well as huts, walls, fences and wells are also elements of transhumance architecture. Ubao, počuo on the outskirts of Lovćen is a rare system of wells, protected from misuse or thirsty animals falling in, which is dangerous due to the water being infected by the decaying body.



Their name is "glada". The base, the lower part of the house, can also be constructed with stone. The average inclination of the roof is 50 degrees, sometimes also up to 60. A complex of such houses in the mountains contains only a pigsty and some wooden fences, while other livestock live freely on the grassland [Marković, 2003].

Homesteads on the outskirts contain dwellings with a hip roof, while the stable has a simple pitched roof. Beside the stable there is also a house for smoking sausages, ham and fish. These steep roofs can reach the ground, without vertical walls and they are all in wood.

"Kućara", a wooden sledge with a ridge roof of shingle, represents mobile architecture on the grasslands. In Serbia, such constructions can also be found with wheels – like the modern "mobile home" [Nenadović uses also several names as: kućer, torarica and katafa, Nenadović, 2000: 193]. Herdsmen pull this construction to the grazing plateau on the mountain with the help of a horse, and sleep in it. Groundplan dimensions are one metre by two metres, for one man only. These devices can very often be seen in use today on Durmitor.

Most of these compositions are still in practice, but with very low economic benefit. Professional help could be of great assistance, in the field of agriculture and stockbreeding, technology, economy and architecture. In architecture, as the design of space, tradition and heritage must be used for new projects. Unfortunately, what can now be seen as 'ecokatur' are inadequate in both detail and in complex. The help and good work of professional organizations for safeguarding this heritage is here essential. The government could help with technical support in realization of the economy, and also apply a moderate tax system.

5. Problematics

New possibilities in social life and in the economy are a special problem. There are two aspects: theory and practice. In theory, I agree with the thesis of Professor Alihodžić about perception: form and the space are not just geometrical elements but both psychological impressions and dimensions.

However, the quality of architectonic space and its form can be relevantly measured by perceiving it [Alihodžić, 2007: 19]. Here is the problem with educated people, with whom theoretical orders, based on regulations, can deform perception itself.

In practice, theory and order are more in use than we think in vernacular architecture. Theoretical principles are in practice very simple forms of order, inherited by forebears, in use for simplification of the work, with the final effect: harmonization, commonly understood as beauty.

The relation between an entire composition and its detail can be seen in both classical and vernacular architecture. St. Peter's Square in Rome was designed around an existing Egyptian obelisk (1565) in the 17th century by Bernini, as the entrance to St. Peter's Basilica. The road between Castello di Sant'Angeli to the basilica's dome runs through this obelisk. This composition is characterized as "symmetry for organization of the whole square" [Alihodžić, 2007: 58]. It is more: there can be found the contrast.

It is symmetry in verticality and it is symmetry in horizontality. The whole composition, as seen from the dome, has a circular base with a line, and the same occurs in detail: a circle and vertical column form the same concept and the same practice.

"Beauty" in the historical understanding of aesthetic has a very clear definition: order. No architecture can be without clear and organized composition [Alihodžić, 2007: 188]. Classical architecture was made by professionals, trained and experienced workers. Vernacular architecture was made by simple, modest masters with inherited knowledge. The only help from their predecessors was order, which enabled the simplification of work and avoided mistakes [Juvanec, 2016: 31]. Professionals can read the proportions used, lay people can see only harmony, which is understood as "beauty".

In rural planning, Montenegro has the typical problems of other European countries:

- desertion of the land [people moving toward bigger cities and industry, Duclos, 2010],

- low incomes in the small and inefficient economy, too many holiday houses with extremely low occupation, a small number of visitors over the whole year and crowded at the peak seasons. However, this can also provide opportunities.

Montenegro has really great potential in modest but sincere architecture. This type disappeared in Europe long ago.

Revitalisation and renovation of village life, as well as its architecture and the whole cultural landscape is needed. Professionals in agriculture, stockbreeding and cheese and meat production know their own work. People have to implement suggested improvements for the best effects.

Architects must prepare strategies for the typical traditional space, with all the elements, from social life to machinery [railway] and culture, with today's needs and possibilities. Living needs have changed and current architecture cannot be just a repetition of old traditional solutions: a house today is much more complex than years ago. The new economy needs new architecture and new infrastructure. Heritage must be kept in the principle, not in the detail or shape. This cannot be a matter of "foreign knowledge" or "imported ideas" but is work for local architects, together with some professionals who are familiar with this local culture. In contrast to Bosnian architecture, in which Slovene architects had an important influence [Zupančič, 2012 – His Excellency A. Grasselli mentioned many Slovene architects there], only the architect Marko Mušič can be found in important architecture of Montenegro.

This is theory, well known science, but practice in such a rich culture offers many more solutions for improving social life, economy and culture.



Slika 3: Berninijev trg svetega Petra z dovozno ulico kaže enako kompozicijo kot vanj vrisani krogi v tlaku in pa obelisk. Tako sta arhitektura in urbanizem v popolnem skladju. Več, temeljno idejo lahko preberemo kot: to je središče sveta. Slovenski kozolec je zagotovo najpomembnejša slovenska arhitektura. Je sestav kvadrata z diagonalama. Uporabljena je le ena razsežnost, enota 'ena'. Ta določa kvadrat, katerega diagonalna je enak kvadratnemu korenu iz dve. Šest kvadratov tvori kocko in prostorska diagonalna je tako kvadratni koren iz tri. To je kompozicija celote, a jo najdemo v vsakem detajlu. Vsi tesarski rezi so vzporedni (navpično in vodoravno) ali pa pod kotom 45 stopinj. Ta sistem omejuje napake in poudarja skladno kompozicijo. Berninijev trg in kozolec uporabljata enak kompozicijski princip.

Figure 3: Bernini's St. Peter's Square with the road leading to the church shows the same composition as the circle drawn in the pavement with the obelisk. Design and town planning are in accordance. More, the main idea can be read here: this is centre of the world. The Slovene kozolec / hayrack is the most important Slovene architecture. It is composed by a square with its diagonal. Only one dimension (unit "one") has to be determined. Unit one composes the square, its diagonal is the square root of two. Six squares compose a cube, and its diagonal is equal to the square root of three. This is the composition of the whole construction but it can also be found in every detail. All the cuts are parallel (vertical and horizontal) or at a 45° angle. This system eliminates mistakes and shows harmonious composition. The idea of both Bernini's piazza and the kozolec/hayrack is the same.



6. Case studies

6.1. Case study No 1.1: Gornja Lastva, identifying typical details

Gornja Lastva above Tivat is a mountain village with a high level of socialization. A road leads around the village but inside can be found a network of paths, all paved with stone, equipped with kerbs, fences and retaining ditches for water. On the entrance road, niches for road lightning can also be found in the fence – the wind is too strong for using posts. Architectural details are numerous, all functional, well-constructed and pleasing, harmonious with other elements. Typical details of the eastern part of the village: chimney against the gable wall, because of fire safety. The fireplace is open, with a smoke exit to the chimney. The fireplace is raised above the floor by some centimetres, for heat insulation – it can also be deep between the ceiling beams, as a hanging construction. The well has a cistern cut into the rock, with an upper plateau, serving as a social place for the village people. All the paths have ditches for rainwater, and at several points can be found special reservoirs for collecting soil. The threshing floor, like everywhere, is circular, with higher stone walls, arranged for donkeys [an oxen's paunch hangs lower, near the floor]. These higher walls are used for sitting during village gatherings.

6.2. Case study No 1.2: Gornja Lastva, retaining irrigation

The irrigation system for rainwater has special reservoirs for cleansing the water of soil. Rainwater takes away fertile soil from the fields above the village. The running water is stopped in a side cistern, where soil can be removed and returned to the field. This was work of the village women.

6.3. Case study No 2.1: Virpazar, narrow gauge railway

This railway was built by the Italians in 1908 [Burjanović 2008: 38] from Bar to Virpazar. It was narrow gauge with a 750 mm track [Brate, 1872: 26] under the management of Compagnia di Antivari / Barsko Društvo CdA/BD.

The first locomotives, such as Zeta and Lovćen, were small and built from 1905 to 1910, but after 1910 the locomotives were bigger and stronger.

Slika 4: Gornja Lastva, Črna gora: vzhodni del vasi. Dimnik, ognjišče, vodnjak, odvod vode, gumno. Gornja Lastva, Delavnica 2002, visoko pokroviteljstvo princa Črne gore. (Project/projekt B. Juvanec, Ljubljana).

Figure 4: Gornja Lastva, Montenegro: Eastern part of the village. Chimney, fireplace, well, irrigation drainage, threshing floor. Gornja Lastva, Workshop 2002, Biennale de Cetinje and Napredak of Tivat, under the high patronage of The Prince of Montenegro.



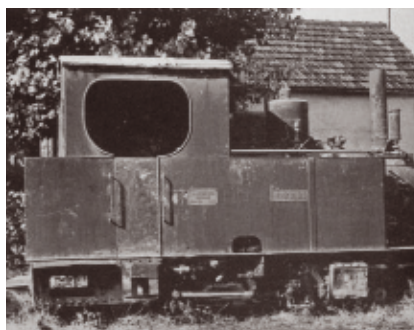
They came from the Mallet and Borsig factories, but the speed was modest: 22 km/h for passenger trains and only 18 km/h for goods, while the maximum allowed speed was 40 km/h [Brate, 1972: 26]. Virpazar was the end station toward Podgorica, and led over the mountains and a four-kilometre long tunnel. The 51-year old railway finished its life in 1959. Today there is no trace of it, and the station in Virpazar has been transformed into a dwelling. The railway line, extremely suitable for cycling, is now abandoned, disappearing in the green nature.

6.4. Case study No 2.2: Virpazar, inverse transhumance system

The principle of transhumance is moving herds from hot to moderate places and from exploited grasslands to richer pastures. The common system is to move the animals from the valleys to the mountains. The only known exceptions are Wales and Montenegro, at Skadar Lake. Stone huts are built in Wales but on the slopes of Rumija, near Skadar Lake, they developed a different system. The huts have frames, wooden constructions of branches. These constructions are permanent and every year they thatched them with straw or reed. The transhumance season runs from spring to autumn. Before returning home, to the mountains, the herdsman removed the straw. The huts, locally called "glada", stand beside the lake on marshy terrain [in autumn 2016 this terrain was under water]. Guštin found the last constructions in 2000 [Guštin, 2013]; today is hard to find people who know about this important heritage.

Transhumance is now a forgotten economy and the constructions have no use. They have practically disappeared.

Virpazar, as a small village, is very beautiful with a lot of tourist potential. However, merely classical hotels and excursions by boat, even connected with hunting or photo-safaris with photography contests, are not enough today. Transhumance settlement [built as a professional reconstruction] has excellent potential for cultural tourism. Two feasts can be arranged – at the beginning and at the end of the season – connected to thatching and dismantling the roof.



Slika 5: Parni vlak slovite tovarne Borsig iz leta 1908.

Ena kompozicija od vsega treh izdelanih je bila namenjena kraljevi družini. Zgoraj je original, spodaj lokomotiva z odezanim vagonom iz 1959 [Brate, 1972: 187]. Žalostna zgodba ohranjanja kulturne dediščine – kolikor temu sploh lahko tako rečemo.

Figure 5: Steam rail car from the famous Borsig factory in 1908. One of three versions was in use as an official car for the royal family. Above was the original rail car, below only the locomotive, with a public cabin removed in 1959 [Brate, 1972: 187]. This case is a sad story of preservation of the heritage – or it is not that at all.



The huts could be used for overnight facilities of the highest rank and participants could be awarded with a special certificate of involvement in the transhumance process. In addition, this could be completed with a sort of herdsman's ceremony, with consecrating visitors into the transhumance society of Skadar Lake. This type of tourism is not matter of masses, it is on a higher level, with higher incomes and could promote Virpazar as a top-grade tourist destination not only in Montenegro but in all Europe.

6.5. Case study No 3: Homestead

Homesteads in Montenegro have no common scheme. In general, they have a dwelling, stable and drying hut, often one or more hayracks with one wooden pole. The house has a basement in stone with the first floor in wood. The roof of the house is hipped, while the stable has a typical gable roof and the drying hut has no walls, with the roof reaching the ground. The inclination of the roof is around 50 degrees.

6.6. Case study No 4: Kućara

A mobile home is nothing new. Especially in the last ten years,

modern motor mobile homes have become very much more normal in the tourist economy, but it is not a modern invention. Kućera, torarica or katafa can be found in vernacular architecture of Serbia [Nenadović, 2000: 193]. In Durmitor, the same object on a sledge is typical. Today it has a roof of thin plates but originally they used wooden shingles – many of these objects can be seen in the area around Durmitor.

6.7. Case study No 5: Katun, glada

Savardak is the oldest known hut for shepherds, with wooden construction and thatched with straw. None have been preserved in the original state. Glada is a hut for herdsman, the livestock live outside, with no roof. Glada can be just in wood or have a basement in stone and the roof construction in wood. It can be oval or with a rectangle groundplan, with hipped or simple gable roof. It is a single cell composition for sleeping, cooking and working, preparing and storing milk, cheese and butter. A pigsty can stand by the glada, with a wooden encircling fence for organization of the flock. A vegetable garden with a wooden fence is often cultivated by the women.

Slika 6: A. Nenadović je objavil pastirsko stajo z Durmitora, ki ima povsem enako konstrukcijo kot so bile na Skadarskem jezeru. Guštin je našel te konstrukcije pri Virpazarju še leta 2000, v zimski sezoni brez slamnatega kritja (source/vir: Nenadović, 2000: 107, Guštin, 2013: 27).

Figure 6: Nenadović published a herdsman's hut from Durmitor in the same shape as compositions at Skadar Lake. In 2000, Guštin found these constructions near Virpazar in the winter season, without thatched roofs.



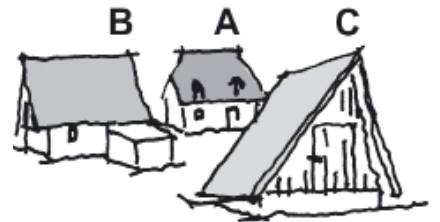
Slika 7: Kučara je lesen objekt na sankah s tlorisom kakega metra krat dva in s streho v naklonu skoraj 60 stopinj. Lesena vrata v zatrepu so velika kot so tam pač lahko, a enemu pastirju zadoščajo tudi ta. Nekdaj so te sani vlekli osli ali konji, danes jih traktor. Kučara je še vedno v uporabi.

Figure 7: Kučara has a wooden sledge with groundplan dimensions around one metre by two, with a gable roof with an inclination of almost 60 degrees. The wooden door is as big as it can be in the triangular gable and the bed is enough for one shepherd only. In the past, this device was pulled by oxen or horses, now it is work for a tractor. Kučara is widely in use in the grazing economy in the country today.



Slika 8: A. Značilna domačija v zaselku Poščenski kraj pri Žabljaku. A. bivalna hiša, B. hlev, C. prekajevalnica. Slednji objekt razpada, bivalna hiša ni več obljudena, čreda ovac okrog domačije pa je last sosedov (2016).

Figure 8: A typical homestead in Poščenski kraj near Žabljak, Durmitor. A. dwelling, B. stable, C. drying (smoking) hut. The latter object is in decay, the dwelling is abandoned, and the sheep flock on the terrain is owned by a neighbouring homestead (2016).



Slika 9: Izvirne pastirske staje, kot so savardak ali glada, s kamnitim temeljem in leseno konstrukcijo strehe so po vsem območju transhumance redke.

Novo hiše so lesene s sodobnimi konstrukcijami in krovnim materialom, a tudi povsem lesene se še vidijo. Danes so pametni telefoni, televizija in sončni kolektorji nujni elementi življenja. A to se vidi predvsem v notranjosti, na zunaj so katuni še dokaj originalni. Vulića katun, Komovi, Prokletije 2014.

Figure 9: Original herdsman's huts, such as savardak or glada, with stone base and wooden construction of the roof are rare monuments throughout the transhumance areas. New huts are made of wood, but with modern timber construction technology, although wooden roofs can be still seen. Today, smart phones, televisions and sun collectors are inescapable elements of life. This can be seen inside the hut, but katuni appear more or less in the original state. Vulića katun, Komovi, Prokletije 2014.

7. Conclusions

Architectural identity is certainly the sum of different values, which represent its image as a whole but in a hierarchic connection of all involved [Bontron, 1991].

Tourism is one of the most important branches of economy today. Big hotels are "different", noticeable by their concept and shape, but different in the space and strange in the culture. Only people with low culture like them. There is the same problem with "ecokatuns", small mountain huts placed in strange lines, perhaps with pink fences and green roofs – seen everywhere in the country as "modern" and "ecological", although they are definitely not. They are neither traditional nor modern or ecological.

Montenegro's countryside – as I see it – is today a real folk museum in Europe, but a living museum in the good sense. Museums, especially not open air museums with false, artificial ambients, are not needed [Juvanec, 2016a]. Modern technologies open numerous possibilities for high level tourism for demanding visitors, who need a lot of information. Computers, tablets and smart phones provide possibilities to give text, sketches, schemes, pictures, photos, directions, information in several languages, even in local slang or specific expressions and music [Juvanec, 2016]. This type

of museum does not need a site, or movement of the artefacts with all the problems and expensive maintenance and security. It needs only a good strategy and its execution with existing technical equipment. Even this can be hired at information centres. This type of museum can offer much more: on a tour we must eat, sleep, to hire a bicycle or boat, to buy something or visit a cultural and sporting event. This is not only an offering, it can be even organized in its best form.

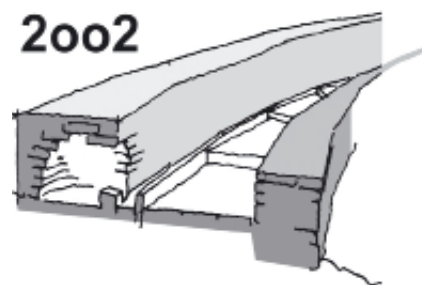
This type of museum is real culture, connected with the economy. Culture has never been connected to the economy, it was always an orphan, dependant on people's or organizations charity [Juvanec, 2015]. Now we have opportunity to change it.

Montenegro needs tourism of a higher level, with higher incomes. This is cultural tourism and visitors of this type are demanding and need real quality. This is not just a matter of architecture, nor tourist workers, but all the people of the country, as well as government, both local and state.

For this is needed higher awareness and education, from the very beginning: in kindergartens, schools, universities, in everyday life. This is only one of the possibilities, whereby small Crna Gora can grow into well-known in Europe as valued and economically efficient country Montenegro.

Slika 10: Učinkovita uporaba ustrezne dokumentacije. Odtok deževnice z zadrževalnikom plodne zemlje je bil dokumentiran leta 2002. Trije taki so še v uporabi v Gornji Lastvi. Leta 2014 je en objekt povsem izginil, dva pa so zasuli z odpadnim materialom, preklado pa ukradli. Po dokumentaciji iz 2002 so v okviru Delavnice Gornja Lastva 2014 v organizaciji kotorskega Expeditia, Občine Tivat in Kulturnega društva Napredak, oba obstoječa objekta povsem obnovili v izvorno stanje (dokumentacija 2002 and 2014, B. Juvanec, Ljubljana, foto Marija Nikolić, Tivat 2016).

Figure 10: Effective result of adequate documentation. This drainage of rainwater with a retaining cistern for fertile soil was documented in 2002, three of them existed in the village of Gornja Lastva. In 2014 one had completely disappeared, two were filled with waste stone rubble and bricks, with broken or stolen stone lintels. With help of documentation from 2002, a workshop organized by Kotor's Expeditio and Tivat's Community and Napredak, the two objects were completely reconstructed into the original state (documentation 2002 and 2014 by B. Juvanec, Ljubljana, photo Marija Nikolić, Tivat 2016).



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GRUDA - POSLEDNJI DOM PRVIH KNEZOV V ČRNI GORI IZ OBDOBJA BAKRENE DOBE

GRUDA - LAST HOME OF THE FIRST PRINCES IN MONTENEGRO FROM LATE COOPER AGE

Ključne besede

Kamnite grobnice; gomile; knežji grobovi; pozna bakrena doba.

Key words

Stone tombs; tumuli; princes graves; Late Cooper Age.

Izvleček

Gruda je izraz za gomile na območju Črne Gore in južne Dalmacije. Med njimi so najstarejše gomile iz obdobja bakrene dobe zgodovinsko izredno zanimive. Predstavljajo geografsko in vsebinsko zaključene kulturne celote in s tem skupino najpomembnejših arheoloških najdišč v Črni gori. Visoko nasute gomile kot so Mala in Velika Gruda iz Tivta in Gruda Boljevića v Podgorci, s spoštljivo velikimi grobnicami iz kamnitih plošč apnenca in izjemnimi grobnimi inventarji so odsev prve prazgodovinske elite najvišjega stanu iz prehoda iz 4. v 3. tisočletje pr. n. št. K tem knežjim grobovom sodi še vrsta istočasnih gomil kot so Mogila na Rake pri Sutomoru, Rubeži pri Nikšiću in Kujava II pri Danilovgradu s prav tako monumentalnimi grobnicami a samo s pridatki v obliki značilnega keramičnega seta: enoročajnega vrča in sklede na prstanasti nogi z okrasom narejenim s pomočjo vrezov in koleščka. Set je značilnost vseh grobnih inventarjev v gomilah tega obdobja. Kamnite grobnice pokrite z mogočnimi gomilami so najstarejše dokumentirane kamnite arhitekturne konstrukcije v Črni Gori.

Abstract

Gruda is a term used to describe stone and earth mounds in Montenegro and south Dalmacia. Some of these barrows contain graves from the period of the Copper Age, and are historically one of the most interesting monuments in Montenegro, representing a group of important archaeological sites which are geographically and effectively a contained cultural unit. The high barrows of the Mala and Velika Gruda by Tivat, and Boljevića Gruda at Podgorica possess, respectively, huge tombs constructed from limestone slabs and exceptional grave inventories, thereby represent one of the first prehistoric elites of the uppermost social strata, dating to the transition from the 4th to the 3rd millennium BC. In addition to these princely tombs there are a number of barrows of the same age, such as at Mogila na Rake, Sutomore, Rubeži by Nikšić and Kujava tumul II by Danilovgrad, which also possess monumental stone chambers, but their grave goods are poorer, consisting of only a ceramic set with a one handled jug and a bowl on the ring foot with stamp-rolled and excised decoration. Ceramic sets are typical for all grave inventories of this age. The stone chambers covered with huge barrows are the earliest architectural stone construction documented in Montenegro until now.

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1. Introduction

In the distant past the Adriatic coast of Montenegro was a convenient strategic position for the routes from the Mediterranean and Adriatic seas and towards populations living in the hinterlands of Central and West Balkan and further east in the Danube valley. In a period of transition from the 4th to the 3rd millennium BC a powerful local elite appeared on the coast and their hinterland in the river valleys of Zeta and Morača. These elites expressed their economic and social importance through the monumental constructions of their tombs, which were placed beneath high banked barrows and, in some cases, provided with exquisite grave goods (fig. 1). For justifiable reasons, the first monograph study of this period of transition from the Copper to the Bronze Age was named *The Golden Age of Montenegro* [Saveljić-Bulatović, Lutovac 2003].

This article, about Montenegro's oldest barrows, is based on archaeological fieldwork and reports by a researcher of Montenegrin and international provenance presented here in chronological order of their publications: Maja Marović Pešikan and Vojislav Trbuhović (1971), Margerita Primas (1996), Philippe della Casa (1996), Jovan Martinović, Margerita Primas 2000, Lenka Saveljić Bulatović and Predrag Lutovac (2003), Mitja Guštin (2006), Mile Baković and Blagoje Govedarica (2009; 2010), Mile Baković (2011), Mladen Zagarčanin (2011), Predrag Lutovac (2016) and theoretical analyses from Margerita Primas (1996), Blagoje Govedarica (2010), Mitja Guštin and Andrej Preložnik (2015).

Translated "Gruda" means a fist of earth on the field, and are frequent topographical features in the region from Herzegovina to Montenegro. In the Croatian and Montenegrin languages are so named isolated large mounds made of stone or earth. Because of their huge size and significance in the memory of the local inhabitants, the toponymal Gruda in Montenegro, like p. e. in the area north-east of Podgorica, south of Danilovgrad, etc., are often marked on topographical maps, even on Google Maps. The term Gruda is not only used as a toponymical term in the landscape, but even villages have

such names as p. e. in south-eastern Hercegovina, not far from Imotski a village Grude and in the hinterland of Dubrovnik in the community of Konavle a village Gruda.

The eastern Adriatic coast and the slopes of the Dinaric Mountain region have the panorama of a typical stony landscape, with distinct and varied stone constructions for farmsteads and the rural agricultural and pastoral economy. In Montenegro's landscape, riddled with dry stonewalls, stand out numerous artificial mounds; part of them arises as result of cleaning off the surface of fields.

2. The funeral barrows

Most of these mounds were specifically built for funerary purposes. The last one, the tumuli – are funeral barrows which, at the time of their construction, served as highly visible monuments to the deceased. Even today they are present in great numbers in the environment, despite the fact a number were flatted with time because of field work and natural erosion.

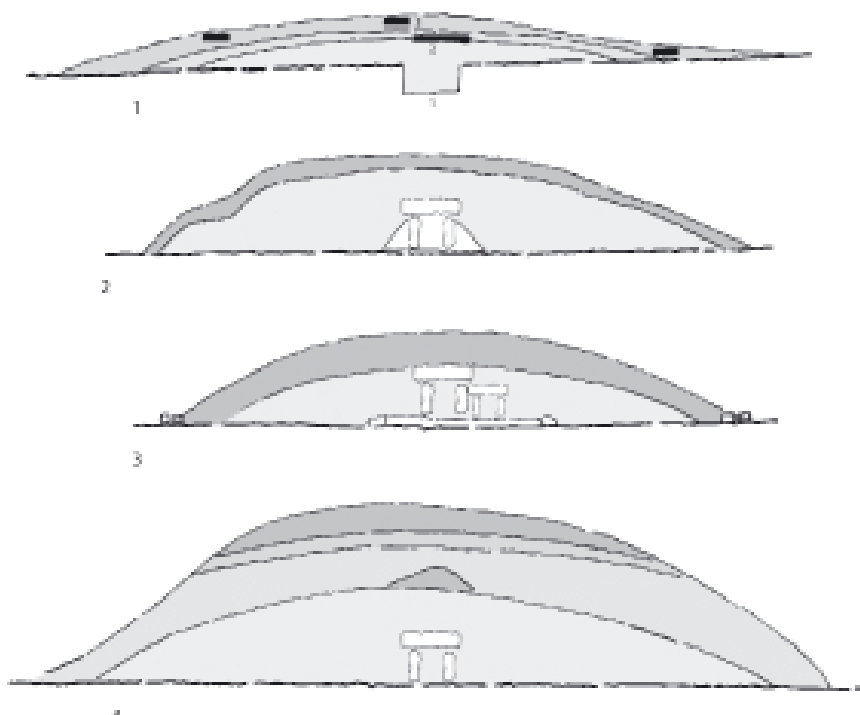
Slika 1: Razprostranjenost gomil pozne bakrene dobe z kamnitimi grobnicami in seti keramike z vtisnjanim in vrezanim okrasom na jadranski obali: 1 Tivat-Mala Gruda, 2 Tivat-Velika Gruda, 3 Sutomore-Mogila na Rake, 4 Podgorica-Gruda Boljevića, 5 Nikšić-Rubeži, 6 Kujava II pri Danilovgradu.

Figure 1: The distribution of Late Cooper Age barrows with stone tombs and ceramic sets with stamp-rolled and excised decoration on the Adriatic coast and Zeta river valley: 1 Tivat-Mala Gruda, 2 Tivat-Velika Gruda, 3 Sutomore-Mogila na Rake, 4 Podgorica-Gruda Boljevića, 5 Nikšić-Rubeži, 6 Kujava II by Danilovgrad.



Slika 2: Shematski pogled na gomile pozne bakrene dobe: 1 Podgorica-Gruda Boljevića (po Guštin, Preložnik 2015, sl. 22); 2 Sutomore-Mogila na Rake (po Zagarčanin 2016, 2a); 3, 5 Kujava II pri Danilovgradu (po Lutovac 2016, sl. 2, foto Savo Prelević); 4 Tivat-Velika Gruda (po Della Casa 1996, Abb. 18). M = 200, risba Mitja Guštin in Stefani Berginc.

Figure 2: Schematic view of Late Copper Age tumuli: 1 Podgorica-Gruda Boljevića (after Guštin, Preložnik 2015, sl. 22); 2 Sutomore-Mogila na Rake (after Zagarčanin 2016, 2a); 3, 5 Kujava II by Danilovgrad (after Lutovac 2016, sl. 2, photo Savo Prelević); 4 Tivat-Velika Gruda (after Della Casa 1996, Abb. 18). M = 200, design by Mitja Guštin and Stefani Berginc.



In the south-eastern Adriatic barrows were constructed mostly as individual tombs (in some cases as family necropoli too), and date from the period of the Late Copper Age to the period of Late Iron Age (end of 4th to 1st millennium BC). In later generations the earliest constructed tumuli were often reused as graveyards, as at Velika Gruda [Della Casa 1996]. This practice is even observed in some cases in the Mediaeval period and the beginning of the Modern era as can be seen p. e. on tumuli at Borovica by Plevlja, Gruda Boljevića and Momišići at Podgorica [Saveljić-Bulatović 2015, 51].

A group of detected or archaeologically excavated tumuli from the Montenegrin area (fig. 1), which date to the Late Copper to Early Bronze Age transition, are significant because of their high barrows, stone tombs and extremely rich grave goods. Indeed, they are quite outstanding on the stage of European early prehistory. The construction of large tumuli and stone tombs with extremely heavy limestone slabs demonstrates a developed social structure with the technical knowledge needed for breaking the heavy limestone slabs in quarries. Combined with this is the often long-distance transport of such slabs and construction of the tomb chamber. In the 4th millennium BC building tomb chambers from extremely heavy stones was a technical achievement, which was emulated by organized Neolithic communities all over Europe (and other continents too) in the so called Megalithic (Dolmen) graves culture. To cover grave chambers with building stone or earth barrows was an important part of the funerary ritual that also required significant organization of human forces.

The precious grave goods in some princely graves demonstrate both craftsmen's capacities and access to long-distance trade networks [Maran 2007, 11, 12]. But more importantly, they simultaneously reflect the high rank of the deceased in the society in the area of Montenegro's Adriatic coast and the Zeta valley. These monumental tumuli with royal grave inventories, such as at Velika and Mala Gruda and Gruda Boljevića, are proof of the exceptional role of this region in relation to the lower strata

of hierarchy of other societies in the Balkans and Middle Europe.

The barrows with huge stone chambers deserve special attention because they represent the oldest stone architecture which has been archaeologically researched in Montenegro. The tumuli of the Late Copper Age were generally of a width between 15-20 metres; their height varies between 1.8 and 6 metres (fig. 2). They were built with earth, with the earthen cover often having a stone covering, as in the case of Kujava, tumulus II with little rocks collected from nearby (fig. 2: 5), or the tumulus of Mogila na Rake (Mogila in English) which was covered with a layer of pebbles (fig. 2: 2); it is very possible that similar pebbles were also used for the Gruda Boljevića barrow too. Barrows were also protected around the edges with a kerb; a dry stone wall employing small local limestone blocks or pebbles. At Kujava, tumulus II after the barrow was built over the stone chamber, the large barrow was bordered with kerb, a 1 m wide dry stone wall was made inside the slope of barrow by limestone slabs and outside by massive rocks (fig. 2: 3, 5) [Lutovac 2016, 4, sl. 2].

3. The stone chambers

The primary graves of the Late Copper elites were constructed in the following stages: first a 1m deep grave pit was dug into the earth's surface and oriented east-west. After the closing phase of the funeral ceremony the deceased was put in the pit. The graves were practically without grave goods; only rarely do they have modest objects associated with them. The pit was filled with earth; earth was collected from the surrounding area and a high, visually striking barrow was constructed over the pit (fig. 2: 1).

A good example of these early types of funerary practices and architecture is the barrow at Gruda Boljevića during phase 1 and barrows from surrounding area as p. e. Štoj in Albania [Guštin, Preložnik 2015, 34, 35, sl. 17]. These barrows likewise have small dry-stone walls around them and are, as a rule, not as substantial as the subsequent generation of tumuli.

In the second generation of the Late

Copper Age, Montenegrin tombs were constructed as stone chambers with huge limestones or other lithic material. They represent a local variant of the megalithic tombs prevalent in the Neolithic period – the dolmens. To construct the tomb chamber the heavy stone slabs, mostly limestone had to be quarried, transported and built together as a covered chamber (fig. 2). This required a knowledge of quarrying, stone masonry and a high degree of social organisation.

The construction of tombs using large, naturally occurring limestone slabs became, by the period of the Late Cooper Age, the conventional grave form of the new elite. The layers of plate limestone in this region enabled the use of huge slabs for tombs. Individual slabs were mostly used, provided a single piece would do. However, in instances where a single slab would not cover the extent of the chamber, two were employed. The height of these slabs were about 0.7 meters, with a thickness of about 0.2 m.

In the middle of the future tumulus four large slabs were placed on the floor of the earth, making a tomb chamber approximately 1.30 x 0.80 metres. In some cases an artificial floor was prepared using thin stone plates and burned argil terrace, as in the tumulus of Mogila na Rake (fig. 2: 2) [Zagarčanin 2012]. At the tumulus of Kujava II both central chambers were provided with a prepared earthen plateau, the ends of which were reinforced with limestone plates (fig. 2: 3) [Lutovac 2016].

In order to better fix the slabs in position, they were partly embossed on the edges (Mogila na Rake, Kujava II); sometimes in the adjoining corners of the slabs we note the presence of smaller stone inclusions employed as reinforcing chocks (fig. 3: 2, 6).

Following the deposition of the deceased, the four vertical slabs, along with the entire whole chamber were covered with a large limestone slab of greater dimensions than the chamber vertical slabs, with a thickness of 0.15 – 0.20 metres (fig. 3). In case of Mogila na Rake the outside surfaces of the tomb slabs were coated with small rocks.

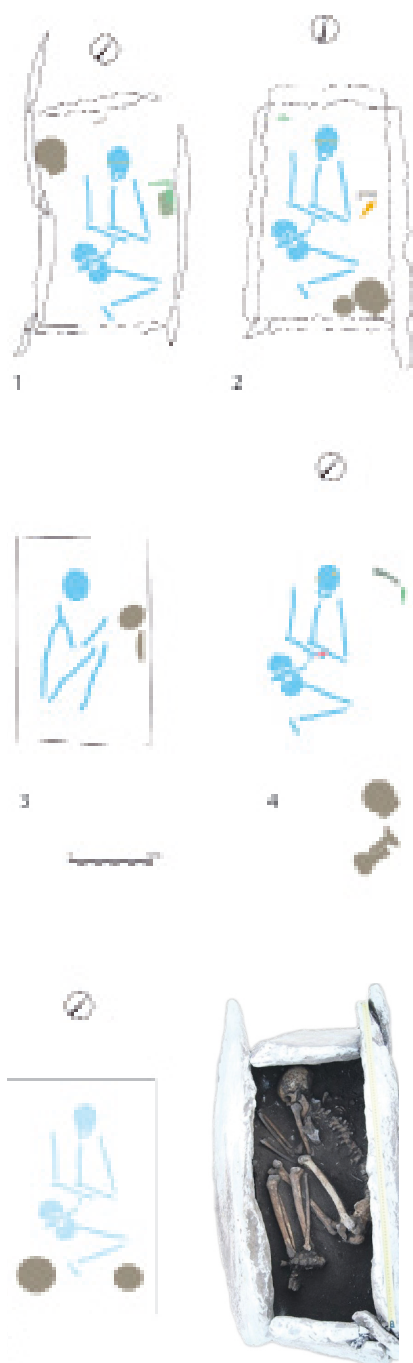
Slika 3: Grobnice zgrajene iz ploščatega apnenca: 1 Kujava II, grob 1 in 2 pri Danilovgradu (foto Savo Prelević); 2 Sutomore-Mogila na Raki (foto Mladen Zagarčanin).

Figure 3: Tombs constructed of limestone slabs: 1 Kujava II, tomb 1 and 2 by Danilovgrad (photo by Savo Prelević); 2 Sutomore-Mogila na Raki (photo by Mladen Zagarčanin).



Slika 4: Shematični tloris grobov in pokojnikov ter priloženih pridatkov v kamnitih grobnicah: 1 Tivat-Velika Gruda, 1 Tivat-Mala Gruda, 3 Sutomore-Mogila na Raki; 4 Podgorica-Gruda Boljevića, 5, 6 Kujava II, grob 2 (5) in 1 (6) pri Danilovgradu (dopolnjeno po Guštin, Preložnik 2015, Fig. 10).

Figure 4: The schematic plan of the graves and deceased with grave goods in tombs constructed of limestone slabs: 1 Tivat-Velika Gruda, 1 Tivat-Mala Gruda, 3 Sutomore-Mogila na Raki; 4 Podgorica-Gruda Boljevića, 5, 6 Kujava II, tomb 2 (5) and 1 (6) by Danilovgrad (completed after Guštin, Preložnik 2015, Fig. 10).



Within the tomb chambers the deceased were orientated north-east – south-west (fig. 4). After the chamber walls were covered with heavy large stone slabs, a high barrow was built atop it composed of earth or stones. In the case of the princely grave from Gruda Bojevića (phase 2) there are no evidential remains of stone chamber and limestone slabs [Guštin, Preložnik 2015, 34].

During the funerary ceremony the deceased was put in crouched position together with rich grave goods. In the Kujava II tumulus, as in the Mogila na Rake tumulus also, the researchers noted a kind of platform made of limestone plates or stones, with small fragments of ceramic and ashes. It is surmised that this platform was prepared for funeral rituals after the tombs were closed.

The tombs with princes equipment, for example at Mala and Velika Gruda, Gruda Boljevića, phase 2 were built for a single elite person, however there also existed other funerary practices where multiple tombs were placed beneath the barrow, or multiple persons were placed within the same tomb. In the Kujava II tumulus two stone chambers were constructed next to each other (fig. 3: 1). In tomb 1 there were found three persons (a juvenile and two adult), whilst in tomb 2 only one (adult) individual was found. A similar case of simultaneously buried persons was also found in the tumulus at Mogila na Rakića, where the bones of a man, a young boy and possibly a woman were discovered.

4. The great goods

As a good example of the rich graves of the Late Cooper Age we shall briefly consider the grave inventory from the Gruda Boljevića barrow. In this case, in the centre of tumulus, two deceased were buried, the first one "the founder" in the pit, the second – "the prince" –1 m above the first on his tumulus surface (fig. 2: 4). The only object associated with the first individual was a flint tool. This person could have belonged to the newcomers or founders of the new civilisation in the region.

The second grave, placed on the surface of the barrow of the first deceased, is, on account of the grave goods, typical of the "princes horizon" of the Late Cooper Age. The rich

collection of objects consisted partly of personal attire and weaponry, and also of a richly decorated ceramic set typical of the time. The objects of personal adornment consisted of two precious golden lockrings (fig. 4: 1); atypical personal head ornament of "princes" in early Montenegro tumuli. Aside from the tumulus of Gruda Boljevića they have been found in the region only at Mala and Velika Gruda in Tivat. Similar lockrings have a wide distribution as p. e. on the Greek island of Leukas and are spread in wide area of the Lower Danube until the Carpathian basin.

The weapons consisted of a battle axe made from stone (fig. 4: 2). The battle axe from the grave of Mala Gruda was made from electrum. Both the Mala Gruda and Gruda Boljevića examples have an identical golden shaft-hole plug. In both graves there were also elite small daggers with triangular blades. In Gruda Boljevića a comparable example made from bronze was recovered (fig. 4: 3), whereas in Mala Gruda a golden one was found. Daggers in this form were geographically widespread. In the tumulus at Velika Gruda the weaponry is represented by a simple bronze axe and heavy bronze tools of different shapes. A trapezoidal pendant of red stone (fig. 4: 4) allows an interpretation as a whetstone for daggers and axes to be made.

Pottery with stamp-rolled and excised decoration are typical grave goods for all stone tombs in the tumuli horizon of Late Copper Age (fig. 1). In Gruda Boljevića a set of three ceramic vessels, atypical of grave goods, was recovered. Usually only two ceramic vessels were placed in graves; typically a plate and a jug, or in the in the tomb of Kujava, a plate and a bowl.

The asymmetric plate on the ringfoot with stamp-rolled and excised decoration on both surfaces of the vessel from Gruda Boljevića (fig. 4: 5), Velika Gruda, Rubeža, Mogila na Rake and Kujava is also known in the form of pottery sherds from settlement contexts from Odmuť pečina and Ravlića pečina (pečina = cave), confirming that this form and decoration was also used in quotidian life.

The jugs, a widespread functional form in Eastern Europe and Minor Asia in the period of Late Cooper Age and

Early Bronze Age, with a long handle that connects the rim and shoulder or belly, have similar decorations to the plates, and are a type known from Gruda Boljevića (fig. 4: 4), Mala Gruda and Mogila na Rake.

The unique funnel like ceramic, with a decorated exterior and plain interior (fig. 4: 6) belongs to the plate and jug stylistic tradition, but as an object it has no analogies as of yet.

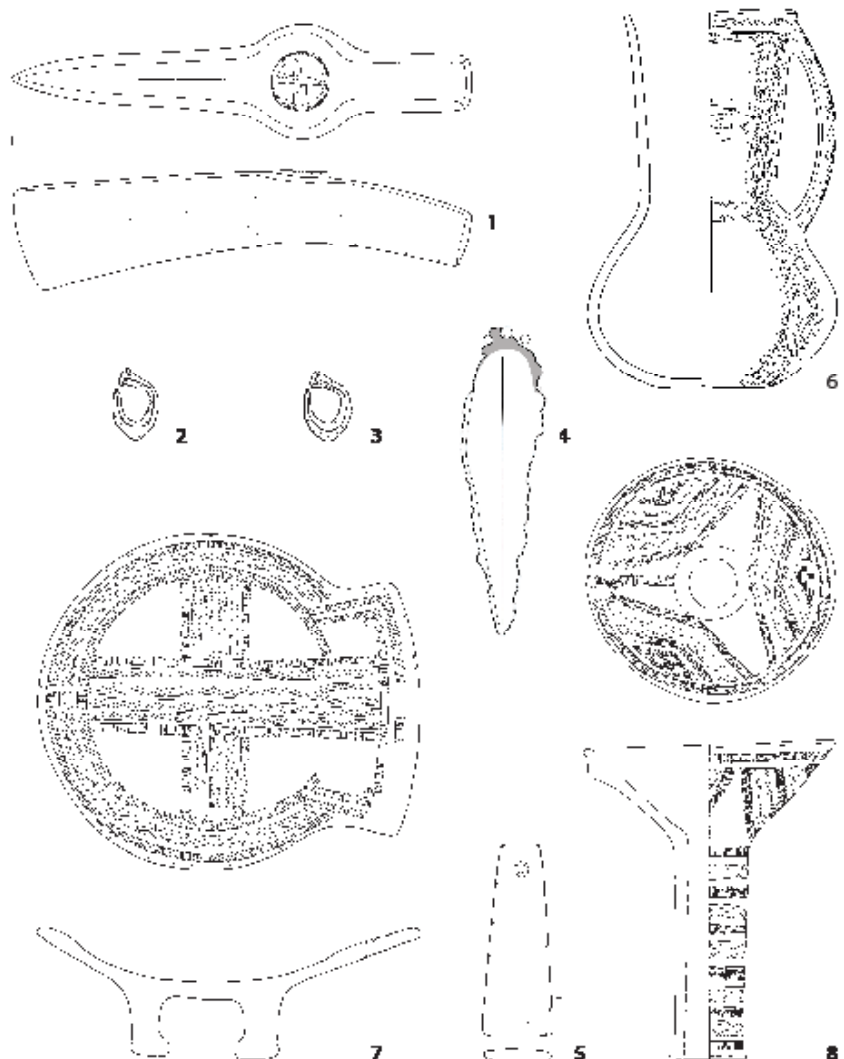
This featured ceramic set, comparable to other examples from elsewhere in Montenegro, consists of highly decorated plates (and funnel) with plain interiors and exteriors like jugs with stamp-rolled and excised executed ornament. They are therefore a popular and long-lasting vessel type, produced with ornamentation that seems to form a "fashion trend" that reaches from the Eastern Alps, Carpathian basin and to the Adriatic coast. In the Montenegrins examples we recognize a regional type produced by various local workshops.

For the origins of the formation of this new community in Montenegro we have to search the Yamnaya culture (named after the Ukrainian Ямна культура, yamnaya, yamna = pit), a Late Copper Age/Early Bronze Age culture of the Southern Bug/Dniester/Ural region (the Pontic steppe) dating to the end of the 4th and first half of the 3rd millennium BC [Heyd 2011].

The connection between the two cultures is the type of pit grave burials in which the deceased was deposited in a crouched position within barrows. Later links include the aforementioned lockrings (as part of the costume of the upper class), weaponry (axe and dagger) as insignia of precious metals and a special ceramic set of the Montenegrin variant which were also important elements of the Yamnaya culture.

Weaponry is ubiquitous, prevalent in the Aegean area and Eastern Europe. The ceramics for the funerary services are local products, but made following interregional forms of the period. Its special execution of decoration with furrowed incision is recognisable in this region, and archaeologists like to connect this ornamentation with the Vučedol culture on the river Sava and even the Ljubljana March culture in the far west.

Because of the special ceramic decoration with furrowed incisions



Slika 5: Grobni inventar iz gomile Gruda Boljevića v Podgorici (M = ca. 1:3, št. 2, 3 = 1: 1; 1a, 2, 3 zlato, 1, 5 kamen, 4 bron, 6-8 keramika; po Guštin 2006, fig. 2).

Figure 5: The grave inventory from the barrow at Gruda Boljevića at Podgorica (M = ca. 1:3, no. 2, 3 = 1: 1; 1a, 2, 3 gold, 1, 5 stone, 4 bronze, 6-8 ceramic; after Guštin 2006, fig. 2).

it has been connected with the so called Adriatic type of the Ljubljana culture [Dimitrijević 1967; 1979], according to what was perceived as an adequate definition for the finds of this horizon in south-eastern Adriatic and Montenegro [Govedarica 2010; Lutovac 2016; Lutovac 2016; Zagarčanin 2016] until the Early Bronze Age period. Joseph Maran viewed the central graves of Velika and Mala Gruda and Gruda Boljevića as Montenegrin variants of the Late Vučedol culture and Early Bronze Age period [Maran 2007, 8-12].

Following the excavation of the central grave from the Velika Gruda barrow and comparison with the artefactual inventory from Mala Gruda and a broader synthesis of the data for central and eastern Europe, the eastern Adriatic coast and Greek-Ionic area Margerita Primas [1996, 135] proposed that this cultural horizon represented a distinct Adriatic group named Kotor facies. He argued: "Da sich zwischen der montenegrinischen Keramik (Velika und Mala Gruda, Rubeža) und der Facies Ig (Ljubljana, note by author) keine spezifische Parallelen erkennen lassen und auch die ehemals vermutete Synchronlage wohl abzulehnen ist, empfiehlt sich die Definition einer montenegrinischen Lokalfacies, die wir in folgendem Facies Kotor nennen. Von zukünftigen Forschungen in Nordalbanien ist mit großer Wahrscheinlichkeit eine Erweiterung in diese Richtung zu erwarten" and placed it chronologically and culturally within the Late Cooper Age period [see also Della Casa 1996, 135; Guštin 2006, 89; Guštin, Preložnik 2015, 28-31].

5. Absolute dates

In order to provide absolute dating for the two phases of Montenegrin "princely" graves, we have the radiocarbon dating of human bone from the primary central grave of the tumulus at Gruda Boljevića, dated to c.3050 BC (3090-3044 cal BC), close to the dates obtained by analysing the wood from princely grave from the Velika Gruda tumulus (2800-2700 cal BC). These two dates allow us to conclude that the Montenegrin "princes horizon" can be dated, on basis of C14 dating, to the first two centuries of 3rd millennium BC. Although the tumuli are easily visible and some of them archaeological researched, the contemporary settlement layer have

until now been known only from a few ceramic fragments from the caves at Odmunt pečina and Ravlića pečina. Recently archaeological excavations of Predrag Lutovac on Samobor gradina (hillfort) on the edge of the Skadar Lake brought numerous ceramic fragments corresponding to the outstanding funerary ceramics of the graves. If the tumuli with their tombs and grave goods were exceptional, the research of the settlement is the first step to recognize the domestic world of this prehistoric society in Late Cooper Age.

It is possible to accept that the different grave good assemblages, ranging from the rich examples from Gruda Boljevića and both Velika and Mala Gruda, to poorer assemblages composed of two sets of vessels at other sites, represent two different social levels. But it has to be noted that the key feature of such sites are the barrow and stone tomb— for these to be built required a sizeable effort and assumes a high degree of respect for the deceased and a developed social structure. The large limestone slabs were, in most cases, to be quarried from the landscape and transported a sizeable distance to the chosen location for the last resting place of the deceased.

6. Conclusions

Where are the roots of this sudden development in Montenegrin region with the "princes horizon"? Are they the result of newcomers with new technological knowledge, who discovered the potential of mineral resources in the mountains or even developed the smith's activities given by the almighty gods? [Durman 2006]. This question will remain open to await adequate research of the settlement layers or discovery of the remains of the mines which furnished these graves. With the "princes horizon" huge tombs were constructed to make use of massive limestone slabs. With this in mind we can also begin to speak of the stone masonry visible on settlements in the form of huge dry-wall fortifications. Using more modest dimensions, of thinner limestone slabs from the surrounding area, the tomb constructions with limestone slabs continued to be utilised within the landscape of eastern Adriatic coast and their hinterland through history until the Modern Period.

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